तिरुपति-राष्ट्रियसंस्कृतविद्यापीठग्रन्थमाला-संख्या. ५४

Rashtriya Sanskrit Vidyapeetha, Tirupati Series No. 54

पौष्करसंहिता

PAUSKARA SAMHITĀ

पुण्यपत्तनस्थदक्षिणमहाविद्यालये
संस्कृतकोशविभागे संपादकपदमधितिष्ठता
डा. पि. पि. आप्टे महोदयेन
पाठभेदादिभिः संशोध्य संपादिता

राष्ट्रियसंस्कृतविद्यापीठम्, तिरुपतिः
१९९१

पौष्करसंहितायाः प्रथमखण्डस्य विमर्शात्मिकेयभावृत्तिः षड्विंशाध्यायात्मिका मण्डलाकृतीनाम आलेखन–रञ्जन विधिविषये पौष्कर–भगवतोर्मध्ये संवादरूपेण निरूपिता विद्यते। पञ्चरात्रागमस्य रत्नमये मणिमध्यभूतायाः अस्याः संहितायाः संशोधनात्मकं ग्रन्थसंपादनं चिर–काङ्क्षितमासीत्। ग्रन्थस्यास्य प्रकाशनेन अनु–सन्धातॄणां जिज्ञासा पूर्यते। प्राचीनमण्डला–कृतीनाम् इदप्रथमतया संपादकेनानेन ग्रन्थगत–यथार्थाशयग्रहणपूर्वकं तासां पुनरारचनं यद् विहितं तदेवास्य ग्रन्थस्य विशिष्टं महत्त्वमिति वक्तुं शक्यते। सार्धसहस्रैकवर्षपर्यन्तं प्राचीनानां कलाशिल्पविषयिणी या प्रज्ञा ग्रन्थेऽस्मिन् निगूढा आसीत् सा संपादकेनानेन बहिरानीता। तद्द्वाराच कलाशिल्पविषयकानुसन्धातॄणां कृते नूतनं द्वारमुद्घाटितम्।

अनेन संपादकेन विदुषा नैकासु आगम–परिषत्सु तथा अन्तराष्ट्रियसंस्कृतपरिषत्सु बहवोऽ–नुसन्धाननिबन्धाः प्रस्तुताः। तथैव ख्यातासु प्राच्यविद्यापत्रिकासु विद्वज्जनसेव्याः बहवो विमर्शात्मकाः लेखाः प्रकाशिताः सन्ति। ग्रन्थस्य ग्रन्थकर्तुश्च महत्त्वं योग्यतां च मनसि निधाय इदमाशास्यते यत् ग्रन्थोऽयं विदुषां परितोषाय कल्पेतेति।

तिरुपति-राष्ट्रियसंस्कृतविद्यापीठग्रन्थमाला-संख्या. ५४

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राष्ट्रियसंस्कृतविद्यापीठम्, तिरुपतिः

१९९१

प्रथमं संस्करणम्

प्रकाशनवत्सर : १९९१

मूल्यम् 197 00

तिरुपति राष्ट्रियसंस्कृत विद्यापीठेन

(मानित विश्वविद्यालयेन)

प्रकाशिता

मुद्रापक :

श्री सत्यसाई प्रिन्टर्स्, तिरुपति:

Rashtriya Sanskrit Vidyapeetha, Tirupati Series No. 54

PAUṢKARA SAṀHITĀ

Critically edited by

Dr. P. P. APTE

Editor, Sanskrit Dictionary,
Deccan College, Pune

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प्रकाशनेन विद्यापीठस्य प्रतिष्ठा च वर्धते। अस्यां संहितायां चक्राब्जादिमण्डलानां वृत्तादिबिम्बानां च लक्षणानि विस्तरेण प्रतिपादितानीति विशेषः। एतत्संहिता-मधिकृत्य वक्तव्यं सर्वं सम्पादकैः आप्टेमहोदयैः उपोद्घाते विस्तरेणोक्तमिति नेह पिष्टं पिष्यते।

यथावकाशं महता परिश्रमेण अस्याः संहितायाः नवीनं सम्पादनं कृतवद्भ्यः डा. आप्टे महोदयेभ्यः उत्तरोत्तरश्रेयांसि अभिलष्यन्ते।

16–5–91

तिरुपतिः

एन्. एस्. रामानुजताताचार्यः

कुलपतिः

राष्ट्रियसंस्कृतविद्यापीठम्

तिरुपतिः

श्री तत्परमहंसेत्यादिविरुदाङ्कितैः श्रीयदुगिरि यतिराज संपत्कुमाररामानुजमुनिभिः संप्रेषितमाशीर्वचनम्"

प्रायः सप्तपञ्चाशत् संवत्सरात् प्राक् श्रीपौष्करसंहितायाः प्रथमं नागरलिपिगतं प्रचुरणं तत्कालीनपीठाधिपतिभिः (अस्मत्पितृचरणैः संस्कृत्य संपादितमासीत्। तदस्माभिः प्रकाशितम् १८५७ शाके (खृरि. १९३४) संवत्सरे। यदुगिरिनगर्यां यतिराजसंपत्कुमारमुनिभिः संशोधिता सा पौष्कर-संहिता बंगवरतः प्रकाशिता यतो हि बंगलूरावृत्तिनाम्ना विख्याता। श्रीपाञ्च-रात्रागमस्य रत्नत्रयाभिधमभिजातसंहितात्रयं 'सात्वतं पौष्करं जयाख्यं च' काञ्ची (१९०२) बंगलूर (१९३४) बरोडा (१९३६) मध्ये प्रकाशितं विदुषाम् अध्ययनविषयीभूतम्। अनन्ताचार्यैः काञ्चीतः प्रकाशिता सात्वत-संहिता, अस्माभिः प्रकाशिता पौष्करसंहिता बी॰ भट्टाचार्यैः बरोडातः प्रकाशिता जयाख्यसंहिता तथैव डॉ. एफ. ऑटो श्राडरमहाभागैः अडयार (मदरास) तः प्रकाशिता अहिर्बुध्न्यसंहिता विदुषां विमर्शकार्ये बहु सहयोग प्रत्येकं प्रत्येकं दत्तवती। सात्वतसंहितायाः चातुरात्म्यं, विशाखयूपसंकल्पना, पौष्करसहितायां मण्डलाकृतीनां भौमितिकं विशदवर्णनं, जयाख्यसंहितायाः मन्त्रोध्दारप्रकरणम् इत्येते विषयाः आधुनिकवीमर्शकार्ये बहु सहयोगं कुर्वन्ति। अमेरिकादेशीयि, डॅनयलस्मिथ महाभागः त्रिंशत्संवत्सरात् प्रागस्माभि सह पाञ्चरात्रागमविषये भूरि परामर्शं कृतवान्। तेन प्रकाशिता पाञ्चरात्र-संहितानां सूचिः विमर्शकार्ये साहाय्यभूता विद्यते।

प्रभाकर आपटे महाभागेन पौष्करसंहितायाः वास्तुमण्डलाकृतिविषये मण्डलाकृतीनाम् आरेखन रञ्जनविधौ च महती रुचिः प्रदर्शिता। तदर्थं पौष्करसंहिता तेन बहुवारं पठितास्मन्निकटे विंशति संवत्सरात् प्राक्

तिरुपति नगरे। पौष्करसंहितायाः नूतनसंस्करणं कर्तुमस्माभिः सह संमील्य तेन महान् प्रयासः कृतः। स एव प्रयासः, सत्यपि विलम्बे अधुना सफली-भवति। पौष्करसंहितायां तावत् मण्डलाकृतीनां वर्णनं तथा विहितं यथा चत्वारिंशद्वत्सरीयः चित्रशालायाः अध्ययनक्रमः कलाविद्यालये तदाधारेण विधातुं सुशकः स्यात्। किंतु परंपरायाः त्रुटितत्वात् महानत्र ग्रन्थपातः। तथापि आपटेमहाभागेन मण्डलविषयकः पौष्करांशः सावधानमधीतः। मण्डला-कृतीनां विवरणं समधिगन्तुं विशिष्य प्रयत्नः कृतः। तदीयविवरणं च साकल्येन समधीत्य तेन तासां मण्डलाकृतीनां पुनरारेखनं रञ्जनं च कृतं विद्यते। तदर्थं बहुषु स्थलेषु कोष्ठगणनदृष्टया पाठसंशोधनमावश्यकमिति तस्य मनसि निर्धारणं संजातम्। तदनुसारं तेन तत्र तत्र पाठशोधनं सूचितं वर्तते। तदर्थं च पाठशोधनपूर्वं कंसान्तर्गतप्रश्नचिह्नस्य उपयोजनं तेन कृतम्। चिकित्सितावृत्तेः संपादनकर्मणि नूत्नोऽयं कल्पः तेन ग्रन्थविमर्शनक्षेत्रे विहितः इति कथने नातिशयोक्तिः। पाञ्चरात्रागमस्य जयाख्यसंहितायां द्वाविंशे पटले वर्णितेषु वैष्णवानां कतिपयप्रकारेषु अन्यतमः शास्त्रज्ञः नाम। तस्य च लक्षणमीदृशम् प्रणष्टपाठवाक्यानां कृत्वा वस्तुविचारणम। तज्ज्ञैः सह प्रयत्नाद्वै ह्यागमं संस्करोति यः॥ अतन्द्रितः सदा विध्दि तं शास्त्रज्ञं हि वैष्णवम् ॥22.52–53॥

तस्माद् ननु पौष्करसंहितायाः चिकित्सावृत्तेः संपादकः आपटे महाभागः सर्वथा शास्त्रज्ञवैष्णवबिरुदमर्हति इत्यस्मन्मतम्।

अस्माभिः बंगळूरु आवृत्तौ प्रस्तावनायां काचन विमर्शोपयोगिनी सामग्री महता यत्नेन संकलिता मुद्रिता च वर्तते। तस्याः प्रस्तावनायाः केचन मुख्यांशाः प्रस्तुतवाचकानामपि लाभाय भवेयुरिति तेषां समावेशः

अस्याः आवृत्तेः प्रस्तावनायामवश्य विधेयः। पौष्करसंहितायाः द्वितीयो भागः शीघ्रमेव प्रकाशं यातु इत्यस्माकं शुशंससनम्। एव प्रथमो भागः संपादककृताङ्गलभाषानुवादसहितः मण्डलाकृतीनां चित्रैः सहितश्च केन्द्रीय संस्कृतविद्यापीठेन प्रकाशनं नीयमानः विदुषामनुमोदनमावहतादिति श्रीमन्नारायणचरणयोः प्रार्थना। इति शम्।

यदुगिरि मेलकोटे
वैकुण्ठ एकादशी
शके १९१२.

FOREWORD

In the Fourth Meeting of the Publication committee of Rashtrīya Sanskrit Samsthan held on the fifth June 1976 at New Delhi, it was resolved that materials from the three Āgamas-Vaikhānasa, Pāñcarātra and S'aiva-should be collected and placed before the Publication Committee for compiling the Āgama Kos'a.

In early 1968 when I joined the Tirupati Vidyapeetha as Reader and Head of the Research and Publication wing, I observed that the material extracted from Pāñcarātra Saṁhitas for the Āgama-Kos'a, contained dubious readings and consequently the critical editions of the important text have to be undertaken by that wing. Dr. B.R. Sharma, the then Director suggested that critical editions of the Vis'vāmitra-, Nāradīya-, Mārkandeya-, S'rīpras'na-, Vās'ṇutantra-, and Pauṣkar-Saṁhitas might be brought out by the Research wing. The last mentioned Saṁhita was assigned to Dr P. P. Apte (the then Lecturer in the wing). Its publication was approved in a meeting of a publication committee 3-2-1986.

That in view of the importance of the Pauṣkar-Saṁhitā in the Pāñcarātra-Canon, Critical edition of the text is a pressing need, was candidly admitted by

H. Daniel SMITH in an article entitled, "The three gems of the Pāñcarātra-Canon-an appraisal" published in Vol I, Part I of the Vimars'a (pp. 45-51) of the K. S. Vidyapeetha (Tirupati 1972).

The Pauṣkar-Saṁhitā (hereafter abbreviated to PS) contains about 5900 slokas, divided into 43 chapters, and it runs as a dialogue between Pauṣkara and Bhagawan on the technique of marshalling the Maṇḍala designs and their significance in the first 26 chapters.

In this edition, Dr. APTE has utilised two Mss of PS—one from India office Library London and the other Supplied to him by Asuri Srinivas Ayyengar, who after entering into the Sanyāsa-order is now known as HH Sri Yatiraja Sampatkumar Ramanuja Muni of Melkote.

The affiliation of the Pauṣkara-Pārames'vara to S'rirangam temple in the south, is obviously known from the Jayakhya (12cd) citation.

Sātvatam Yadus'ailendre
S'rirange Pauṣkaram tathā ı

To put it particularly, the worship of Hari is carried out in accordance with Sātvata-Is'vara in Melkote, Pauṣkara-Pārames'vara in S'rirangam and Jayākhya-Pādma in Kanchi.

Dr. Apte is specially qualified to undertake the responsibility of ending the PS because of his qualifications, training and experience, He obtained a doctorate degree in the Pāñcaratra, from the university of Poona, worked for about three years in the Āgama Koś'a wing of the Tirupati Vidyapeetha as Lecturer and attended several Āgama conferences organised by the illustrations sage of Kañci at several temple centres in Kāñci and other centres in Andhra Pradesh.

I trust the text of PS with its simple translation will go a long way to whet the appetite of students of temple religion in general and Vaiṣṇavism in particular.

Tirupati
Yugadi S'ake 1913
17-3-91

Sdl. Malladi Balasubramanyam
Former Principal
Kendriya Sanskrit Vidyapeetha

INTRODUCTION

An attempt has been made to reconstruct the scheme of 25 Maṇḍalas described in 'Pauṣkara Saṁhitā' of the Pāñcarātra Āgama· 'Pauṣkara Saṁhitā' is one of the three main canonical 'saṁhitā' texts of the Pāñcarātra doctrine– a Vaiṣṇavite religious sect in India· The three classical Saṁhitās of the Pāñcarātra Āgama are : Sāttvata Saṁhitā, Pauṣkara Saṁhitā and Jayākhya Saṁhitā, and these texts date back to 3rd to 5th Century A D.

Though maṇḍala worship is described and mentioned in all three texts, it happens to be the central theme of 'Pauṣkara Saṁhitā' – which describes in great detail the technical construction of the maṇḍalas to be drawn for the purpose of 'Maṇḍalārādhana' (Maṇḍala worship) as part of the initiation and progress of the spiritual aspirant seeking admission to the cult, with the final aim of attainment of Mokṣa.

The Pāñcarātra religious sect is still one of the important religious sects in the South India, however, the elaborate procedure of 'Maṇḍalārādhana' as an independent institution as described in Pauṣkara Saṁhitā has been relegated to the background in the course of centuries and forgotten·

The present reconstruction of Pauṣkara Saṁhitā maṇḍalas with the help of original textual description

represents an important addition to the literature regarding 'Maṇḍala' worship, as the date of Pauṣkara Saṁhitā makes them among the oldest maṇḍalas in the world.

*

MAṆḌALĀRĀDHANA IN PĀÑCARĀTR ĀGAMA

India has been a land of cultural interactions and integrations. The heritage of the Vedic tradition was supplemented by Tantric and local traditions in the religio-cultural field of social life, in addition to the influences of Buddhism and Jainism etc. The Mokṣadharmaparvan of the 'Mahābhārata' has stored encyclopaedic information on various religious sects Śaiva, Pāñcarātra, Pāśupata etc. The Pāñcarātra docrine believing in one and only God 'Viṣṇu' and instructing the Sāttvata mode of worship, has occupied an important place in this parvan being allotted a separate Nārāyanīya section for this cult variously named as Ekāntidharma or the Sāttvata or Bhāgavatavidhi. The Gīta verses 'Imam Vivasvate yogam'.. (4·1–7) apparently refer to this Ekāntidharma tradition. This tradition

seems to have developed into the temple-oriented phase of the Pāñcarātra in the post-Mahābhārata period. An integrated scheme of worship called 'Catuḥ-sthāna-arcana' came to be accepted in the temple religion. This scheme includes in addition to the image worship, invocation and worship in Kumbha (water-pot), Maṇḍala (mystic diagram), and Kuṇḍa (fire-pit).

Maṇḍalas are said to be mystic diagrams-mystic in the sense they are used in a mystic way or for a mystic purpose often connected with tantrism. The diagrams known as Yantra-Cakra-Bhadra etc. form an allotropy of mystic symbolisms of which Maṇḍala is one.

The Maṇḍala worship is found prescribed in all the three classical saṁhitās of the Pañcarātra Āgama: Sāttvata, Pauṣkara and Jayākhya of 3rd to 5th Century A D That the worship of God with the aid of mystic diagrams was incorporated in the Pāñcarātra ritualism from its earliest phase is evidenced from the canonical text Sāttvata Saṁhitā referring to a wheel inscribed with mantras (mantra-cakra) in 2:12 सक्रिये मन्त्रचक्रे तु वैभवीये त्रिलोकिनाम'. It explains further a form of worship in the mandala diagrams (Maṇḍlārādhana). It is quite likely that this practice was adopted in the Pāñcarātra religion from tantric tradition. But soon after adoption in the Pāñcarātra family, it has been fully and finally Vaiṣṇavised and has developed and maintained its personality as such with sectarian characteristics all along

The scheme of Maṇḍalas happens to be the central theme of the Pauṣkara Saṁhitā· The temple institution having a very firm footing in the South India owes allegiance to the classical Saṁhitās of admittedly northern origin especially in Kashmir.

The Vaiṣṇavism apparently remodelled the tantric elements of Mantras, Maṇḍalas and Mudrās to suit their inherent tenets and practices· The Pauṣkara Saṁhitā reflects the clarity of vision of the Pāñcarātra seers evolving the scientific and elaborate scheme of Maṇḍalārādhana which might be said to be a prototype of Ālayārādhana or the temple-worship later on incorporating and preserving the maṇḍala-worship along with the Agni and Kumbha worships under the 'Catuṣthānārcana' curriculum of rituals·

For understanding the topic of Maṇḍalas, the Pauṣkara Saṁhitā (PS-c. 300–400 (A D) which is next in authority to Sāttvata Saṁhitā (SS) is extremely important, since it elaborates the technical aspect of these diagrams and serves as a source book for later Pāñcarātra religion, on the subject of Maṇḍalārādhana· Jayākhya Saṃhitā (JS) the third canonical text also gives one specimen : Navapadmamaṇḍala and the rest of the Saṃhitās ; post classical and later ones describe one or more such diagrams. The Pauṣkara Saṃhitā is of special value because here one gets a detailed scheme of sketching, designing and colouring of the Maṇḍalas.

The place of Maṇḍala worship in the historical Pāñcaratra religion especially the temple cult in South India is as an impotant component of the fourfold worship offered to God who is invoked in image, pitcher, maṇḍala and fire (Bimba, Kumbha, Maṇḍala and Agni)• From PS, however. it appears that the Maṇḍala worship, in those days was not a part of the temple ritual only, but often maintained its independent existence like the sacrificial institution• And for that ritual known as Yāga, a special pandal was erected on a site chosen on a mountain or in a forest or by the side of a hermitage or on the bank of a river or inside temple premises (PS 2.4.5.). The formal purpose of the Maṇḍalārādhana is the initiation and progress of the spiritual aspirant seeking admission to the cult and the final goal is obviously the attainment of Mokṣa• PS (Chapter I) prescribes four main classes of Maṇḍalas : Padmodara or lotus-hearted, Aneka-kajagarbha or multi-lotus, Cakrābja or lotus-surrounded-by-circle, and Mis'racakra or of complex-wheels• These are meant for aspirants passing through various grades of progress: Samayī, Putraka, Sadhaka and Ācārya• The aspirant practises some sort of Yogic-cum-tantric process of self-restraint with the help of the diagrams aiming at the final liberation• It is assured that the aspirant by entangling himself in these diagrams really frees himself of all bondages. The merit of the Maṇḍalārādhana accrues by even witnessing, worshipping it or meditating upon it. These Yāgas continue for a period extending up to forty days or more.

At a later stage, the human tendency to utilise the mysterious powers for personal visible benefit seems to have outweighed the urge for spiritual uplift and the Maṇḍala worship was yoked for mercinary ends as seen from S'rīpras'na Saṁhitā (52:56–63): 'निधिप्राप्तये वल्मःकसमीपे भद्रमण्डलपूजाविधि:।'. The diagrams were sometimes drawn on canvas or wall instead of being drawn on the ground.

The elaborate procedure of 'Maṇḍalārādhana' as an independent institution has gradually been relegated to the background in the course of time. The Pauṣkara Saṁhitā which has been preserved as an article of faith has suffered a lot in faithful preservation of the portions dealing with the technical niceties of sketching and colouring of elaborate patterns of complicated geometrical descriptions.

Both the approaches, the grammatical of the Sanskritist or the geometrical of the technologist often fall short in interpreting these passages. All the same persistent efforts by researchers do yeild valuable results. It is felt that this chapter of our rich cultural heritage revealed by this interpretative methodology would interest the scholars and designers alike.

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THE PAUṢKARA SAṀHITĀ : MAṆḌALAS

The Pauṣkara Saṁhitā opens with the entry of a spiritual aspirant approaching a Guru for initiation, who advises him to procure some amount of money for performing of Maṇḍala-Yāga. Thereafter follows a description of four pattern-set classes of maṇḍala-designs, prescribed for a four year progressive course of spiritual graduation leading the initiated entrant through annual qualifying examinations of Samayī, Putraka, Sādhaka and Ācārya. The teacher is advised to transfer the essence of his knowledge to a deserving disciple before parting this mortal body so that the continuity of doctrinal lineage is kept uninterrupted.

The four classes are called : 1. Padmodara, 2. Anekakajagarbha, 3. Cakrābja and 4. Mahākhya Navanābha. The first one has got lotus at the centre and this category gives twenty-five maṇḍalas beginning with Bhadra of $7 \times 7 = 49$ square units and increasing by arithmetical progression upto Paramānanda of $31 \times 31 = 961$ sq. units. The central lotus correspondingly grows in number of petals from 3 to 27 also by arithmetical progression. Apart from religio-spiritual aspect and the allied aspect of mantra-occultism, the technical aspect of sketching, colouring and architectural implications in itself is a tough job for the teacher and the taught.

Besides, the preliminaries of the Maṇḍala Yāga require quite a complicated constructional technology of examination and survey of the selected site, orientation and drawing of the ground plan: the Vāstu maṇḍala, errection of a Yagamandira, an enclosed structure a pandal or a hall. The Pauṣkara Saṁhitā which is not a text on architecture is seen indulging in the niceties, intricacies and accuracies of the soil-testing techniques, the astronomical calculations for exact determination of the Eastern direction by accounting for the seasonal and geographical position of the place and time of the performance of the Yāga, and elaborate architectural instruction for construction of the Yāgaśālā with its floor, pillars, roofs, doors and other accessories.

The maṇḍala-designs themselves involve the structural aspect varying from squares and bisections of square-units, equi-lateral triangles, the technique of concentric circles, drawing of spokes of wheels etc and the lotus designs with varying number of petals and filaments, budding and blooming petals all based on geometrical devices and the colour scheme of primary colours and shades, the symmetry and colour combinations, the similies used for pinpointing a precise shade, as for instance, the word 'Go-kṣīra-pāṇḍu' to denote yellowish white of cow's milk shade; or 'Śarad-gagana-saṅkāśa' for deep sky blue of autumnal shade; all these descriptions dive deep into the field of art-technology far difficult for a layman of devotional bias to grasp.

It is proposed here to introduce this topic of Maṇḍalas primarily through the approach of art-appreciation, explaining the scheme of specimens of maṇḍalas showing the evolution of designs and structural patterns presently focussing the analytical study of the first category of Padmodara maṇḍalas having lotuses at the centre. The illustrations are entirely based on the modest attempt of reconstruction with the help of textual interpretation to the extent it has been possible.

Persistent efforts have been made to resolve difficult spots and such spots which are yet to be resolved are left blank in the diagrammatic reconstruction shown in the illustrations. Various beneficial fruits are assured for the worship of each of the 25 maṇḍalas which bear appropriate titles indicative of the respective fruits.

THE STRUCTURE OF THE DIAGRAMS

1. Selection of site :

   The site for the Yāga session of the Maṇḍalas is selected on a mountain or a river bank or in a park or in any other place mentioned already above. The selected place is first purified and ploughed, seasoned and levelled.

2. Orientation :

   First of all, the eastern direction is settled with the help of an instrument called S'aṅku and then the

rest of the directions and sub-directions are easily obtained.

3. Vāstupuruṣamaṇḍala :

A square diagram with 8×8 or 9×9 equal units is prepared for the convenience of architectural purpose. Each of these units is named after a divinity. From religio-spiritual point of view, these deities are unseen powers controlling the success of the construction as well as worship and hence these portions are allotted to them as a token of the sense of belonging. From architectural point of view, however, the naming of various parts of the ground plan is meticulous and elaborate improvement on the scheme of naming the directions and sub-directions after divinities, e.g., Pūrva (East) Indra's direction and so on.

4. Erection of Pandal (Maṇḍapa-nirmāṇa) :

A special paṇḍal with walls and roofs is erected on the chosen site for the performance of the Maṇ ḍala-yāga. In this pandal, the central portion is allotted for the sketch of the diagram and a smooth and levelled pavement is prepared there for the purpose.

5. Sūtrapāta : Draught manship :

The Śilpin chalks out along x axis and y axis parallel lines in rows and columns cutting each other

to form a chess-board design, with the help of cords dipped in sandalwood-paste vermillion and the like. The number of parallel lines required for rows or columns is always one more than their number. Thus, for example, 8 parallel lines make 7 rows or columns. The arcs are technically called 'Candra-lāñchana' and the intersection of arcs is called 'matsya-cinha'. With the help of these processes the x and the y axis is to be obtained.

6. Padmodara Class of Designs :

Pauṣkara Saṁhitā gives a scheme of 25 types of maṇḍalas belonging to the Padmodara class. However, the text as come down to us has lost the description of the 25th maṇḍala called Paramānanda. The first and the smallest maṇḍala called Bhadra measures $7 \times 7 = 49$ units and the last one measures $31 \times 31 = 961$ units.

7. The Names of the Maṇḍalas :

The names suggest the fruit or merit derived from worshipping the particular diagram. But from the scanty information found in the Saṃhitā text the reason for naming them as such is not clear. As for the relation of the shape or structure of these designs with the titles, one finds only two examples the first one the Bhadraka and the sixteenth the svastika, apt.

8. The parts of Maṇḍalas :

The following are the parts of a maṇḍala: 1. Padma (Lotus); 2. Pīṭha (Pedestal or seat of the Lord); 3. Vīthi (passage surrounding the pīṭha and meant for going round in a conventional manner keeping the deity always to the right i.e., Pradakṣina); 4 Dvāra (entrances on all directions); 5. S'obhā (offset design on the enclosure adjacent to the entrance on both sides); 6. Koṇa (the corner portion of the enclosure).

Besides these main parts, there are some allied parts, namely: 1. Upapītha (outer pedestal adjacent to the central seat); 2. Upadvāra (side entrances which are eight in number two on either sides of the main entrances). 3. Upas'obhā (re-entrances or recesses or the inverted counterparts of the offsets occupying the space in between offsets and corners of the enclosure); 4. Pīṭha-Gātra and Pīṭha-Koṇa (the portions of the pīṭha on four sides and four corners respectively); 5. Bimba (sub divisions of any of the parts given above).

9. Koṣtha = Aṁs'a = Pada = Unit

It is the basic square unit. By combining these units in a given number and by a given method, various geometrical figures are obtained. After taking a fixed number of units as per textual in-

structions, one has to erase the border-line of the units failing within that area. The units are calculated from centre to the enclosure from inner to outer rows in succession. The square unit as a rule is not further divided but exceptionally in one or two cases there occurs a diagonal bisection.

10. Padma and Padma-kṣetra (Lotus & Lotus Area)

The central portion of a maṇḍala reserved for sketching a lotus is called Padma-kṣetra. A circular area has to be demarcated inside that square for drawing a lotus. The first step is to draw four concentric circles by dividing the radius in four equal parts. The innermost circle is allotted for the Karṇikā, i e., the pericarp of lotus. The area of the second circle circumscribing the inner one is covered with filaments (Kesara) of the lotus. The number of filaments is two or three times the number of petals. The third circle remains blank and in the fourth circle, the petals are drawn in such a way as to make their ends touch the outer circumference, and the joints of two petals the inner circumference. The lotuses in the 25 maṇḍalas have 3 to 27 petals in ascending order. The number 6,8, and 12 however corresponds with the number of syllables in the mantras of Viṣṇu, Nārāyaṇa and Vāsudeva. The syllables of mantras are written on petals as well as filaments and the basic syllables

(bījākṣaras) in the places of the seeds of the lotus inside the pericarp.

11. Pīṭha (Divine Seat)

This is a diagram supporting the lotus-seat of the Lord. Its symmetrical parts situated on the four sides are called Piṭhagātras and the corner portions of the right-angle shape are called Pīṭha-koṇas (or pādas or caraṇas). The pīṭha is sometimes supported by a sub-seat or exterior or lower pedestal called Upa-pīṭha which also has sometimes corresponding division into Upapīṭha-gātra and Upa-pīṭhakoṇa. In the larger diagrams, the pitha has futher decorative divisions : pīṭhagātra-bimba and pīṭhakoṇa-bimba. The shapes of the pīṭhagātra-bimbas in various maṇḍalas resembles either Roman capital lettar 'I' or a' + ' (cross mark).

12. Vīthi (Passage) :

This is an open space formed with one or more rows surrounding the pīṭha. This is meant for 'Pradakṣ ṇa' a round walk to be taken by a devotee keeping the deity always to his right. Gamamārga and Bhramaṇī are synonyms to Vīthi. The passage should be decorated with flowers, leaves and foliages and should never be left blank, as per textual instructions. The passage connects the divine seat with the entrances on all sides; as such it plays the

role of a connecting link between the inner and the outer parts of the maṇḍala design.

13. Entrance (Dvāra) :

The entrance, the offsets, and the corners together share the space allotted to the enclosure, in the outermost rows; they occupy two rows in smaller maṇḍalas and three in the bigger ones. The inner part of the entrance is narrow, like a neck; hence it is named as gala or kaṇṭha (or in some places karṇa); the outer portions which opens wide outside the enclosure is called outer neck (or jaw) upa-gala, upa-kaṇṭha (or upa-karṇa). The entrance in the three rows is supplemented by an outer support called ādhāra.

In the larger diagrams, we find two side-entrances on each direction-one each on either side of the main entrances. In such cases, the total number of entrances is twelve. The side entrance is called upadvāra and it reminds us of side doors in big temples.

4. S'obhā :

The S'obhā or offset is a pyramid like construction adjusted in the space left out by the entrance. With its broad-base resting on the inner row, it goes on tapering outwards especially in the case of three-row enclosures.

Upa-s'obhā is like a re-entrant or recess which stands in between the s'obhā and outer koṇa and is, as it were, an inverted image of s'obhā.

Sūkṣmas'obhā or a miniature offset is a s'obhā which occupies only two rows in an enclosure of three rows.

In the larger designs, we find all parts in series : dvāra, s'obhā, upas'obhā, anya-s'obhā and koṇa or sūkṣmas'obhā and upadvāra.

15. Koṇa (Corner) :

This is the corner portion. The number of units for this part is the remainder left after allotment to Dvāra, S'obhā. Upas'obhā etc., in the order of priority, is over. The units are counted in 'L' shaped rows from inside to outside. Koṇa being a remainder, forms a shape with its leglike ends either in a projecting or in a receding state. Whenever the space admits of elaboration, Koṇa is supplied with bimbas (decorative limbs). Koṇas are also decorated with divine emblems like S'aṅkha, Cakrā etc.

16. Āvaraṇa (Outer border):

The entire maṇḍala is often decorated with border strips in one or more colours.

17. Conjectural reconstruction :

The Pauṣkara Saṁhitā provides to the student of maṇḍala-scheme an opportunity to test his understanding, as it were, by omitting the description of the twentyfifth maṇḍala. If one has grasped the scheme with analytical perception, he would be able to achieve an conjectural reconstruction of the twenty-fifth maṇḍala named Paramananda.

COLOUR SCHEME

1. Technical Terms :

The words used for colour are : Varṇa, Rāga, Rañjana etc. and the verbs used for the process are 'lapayet'. 'rañjayet'.

Direct denotation of colour :

Following words are used to denote the colours directly : Sita = s'veta = s'ukla = white; Pīta = yellow; Rakta = Red; and Kṛṣṇa = black; Nīla = blue; and shades like Aruṇa-orange; [Raktāruṇa = reddish orange; Paṇḍurakta = whitish red etc.

The suffix ujjvala indicates brightness of colour, e.g., Raktojjvala, Pītojjvalla etc.

Indirect denotation : Some shades are denoted by similies of visible objects such as natural elements,

birds, flowers, minarals and precious stones etc· In some cases there is a combination of direct and indirect denotation as in 'Gokṣirapāndu' where whiteness is qualified by the shade of cow's milk. The suffixes showing resemblances are: Abh, vat, shmkash, nibha etc· Curiously enough one may note the suffix 'ākār' which ordinarily means shape, is used in the sense of shade, e.g , marakātākār·

Pauṣkara Saṁhitā alone uses about fifty-two technical terms denoting in all twenty-two distinct shades·

2. Basic Colours :

Sectarian and philosophical background of the Pañcarātra has played important part in the building up to the colour scheme of the maṇḍalas· The four vyūhas, i·e·, manifestation of God : Vāsudeva, Saṅkaraṣana, Pradyumna and aniruddha, are described as bearing white, red, yellow and black complexions. They have again special affiliation with the four yugas and the four varṇas (i.e. caste divisions). The term varṇa denotes both social status as well as colour. The Agamas allot the same colours to the members of the respective castes while prescribing choice of land etc. Thus, Sitadicatuska includes Sita, Rakta, Pīta and Kriṣna (White, red, yellow and black) as basic colours. The other shades are derivatives of these four; and

perhaps these basic colours are found in easily available powders known in Marathi as Rangoli, Kumkum, Halad and Bukka. That these powders were prescribed for colouring is supported by the statement in Pauṣkara Saṁhitā (1.6) :

मृणमित्वा विधानेन पूजमित्वा रजै : शुभै : ।
लिरिवत्मा कुङकुमाद्यैर्वा चालिख्य घटिकादिभि : ।।

Besides these powders, precious material was also introduced whenever the worshipper could afford.

भूमौ हेमशलाकाद्यैवितामावात्त्रयत्नत : ।
पूजयै।फलपुष्पाद्यैर्द्दाद्यैर्नित्यसम्भवै : ।।

Specially where transparent shades of precious stones are prescribed, one has to think of studding or embedding of those parts.

Rājapāṣāṇa and other difficult terms :

This word also spelt as Rājāśma, Rājopala, Nṛpa-śaila etc. seems to be a variety of stone with regal majesty. It may be assumed that this must have been the king of stones. But the royalty of stones is as it were the privilege of diamond. (Lakṣmī-tantra, 41–42). V. Krishnamurty in Lakṣmītantra interpretes Rājopala as Vajra = diamond or thunder-bolt. All these things denote a shade which is bright white. But from the context and by applying the

method of elimination, one comes to the conclusion that Rājās'ma is a brilliant dark black shade (compare swastika pattern in swastika maṇḍala no· 16)·

Another term is Pras'āntāgnisamāna. If it means flameless or smokeless fire, then it would present a reddish tint. But if it means extinguished fire, then it would be a heap of ash, therefore the shade would be of ash colour S'uklapakṣopama is one more such term which is not capable of easy interpretation· Bright fortnight is not a good simile for denoting colours In this case, a variant reading in one manuscript of Pauṣara Saṁhitā gives a clue. The reading is S'ukapakṣopama, ie., resembling the wings of a parrot. This is a rational simile and finds a parallel in the same context in Cāsapakṣanībha. In the former case the colour is green and in the latter it is blue· Similarly the reading Madhye tu kamalam sthitham' may be corrected with the help of colour analysis as : 'Madhye tu Kamalam sitam' indicating a colour shade·

4· Symmetry :

Various colour combinations : matching, contrasting, gaudy, mild, glittering etc· appealing to various tastes are found in the maṇḍalas· Unsymmetrical shmmetry a favourite modern trend is also

seen in some maṇḍalas where four sides have four distinct colours.

5. Transparent shades : As already mentioned the denotation of transparent shades may include use of transparent objects like diamond, emerald, crystals etc. for embedding in the surface.

6. Colour Manufacturing : There is no reference in Pauṣkara Saṁhitā to manufacturing of dyes or paints or of the materials used in them.

RESUME

1. The entire scheme of maṇḍalas is very scientific and viewed from artistic point alone, it exhibits the high proficiency of Āgamic teachers and students in that field.

2. From architectural point of view, one may evaluate these diagrams as potential groung plans of twentyfive patterns of temple structures. The words; Pīṭha, Vīthi, Dvāra, S'obhā, upas'obhā, koṇa are all common terms in the sphere of the maṇḍala design and temple architecture (compare Pārames'vara Saṁhitā). Besides, the diagonal bisection of of square units hints at a contour structure of the divine seat, and also of the S'obhā etc.

3. **Conjectural Reconstruction: As already discussed, conjectural reconstruction of any diagram with missing text would also help a student to interprete similar passages elsewhere, describing artistic or architectural specimens.**

4. **Textual** Reconstruction : Finally, colour scheme as well as the arithmetic tally of units etc. are useful to correct the readings, fill in the lacunae as also to reconstruct verbally some omitted portions as in the case of 5th maṇḍala (compare the reconstructed Sanskrit verses of the present author).

Part I of the Pauṣkara-Saṁhitā, comprising of the first 26 chapters which is divided into two sections one Sanskrit and to other English, each running over about 340 pages is being published now, alongwith English translation. The text as if has come down to us, is full of lacuna and corrupt readings and in this regard it has to be noted that collation of various manuscripts could not help the editor in improving the same. However this part mainly contains the subject of site selection, orientation, sketching of the Vāstu-Maṇdal, erection of a pendal for Maṇḍal worship, classification of various types of Maṇḍal designs, the Sketching and colouring of the Maṇḍals and various Motifs contained therein and lastly the description of the worship to be conducted with the help of various Mantras, inscribed thereover Consequently the interpretation of

the text required the knowledge of technical aspect of reconstructing the arts specimen, having the architectural potential. It has to be noted here that due to discontinuance of the practice of sketching and colouring of the Maṇḍal designs in the existing temple traditions, no objective evidence was available to the editor for comparison.

The editor was struggling over two years to interpret the text for pictorial reconstruction of the Maṇḍal design with the help of Sri Asuri Srinivas Ayyengar, the publisher of the first edition of this Saṁhitā in 1934. His persistent efforts succeeded, throgh partially, in sketching and colouring of the designs of Maṇḍals, which have been incorporated here without colours, due to some obvious limitations. The group of geometrical calculations has helped the editor in improving the text to a considerable extent and reconstructing the text at places. The editor has noted his amendations in brackets with a querry marks.

With regard to the translation of the text, the editor was labouring under certain obvious limitations especially from chapters VI to X wherein the lacuna are important and the subject matter pertains to complicated design pattterns and hence the translation could not be continuous and consistent. For this reason, the translation of major portion of VII and VIII chapters, running over 10 verses each had to be left out

altogether. An elaborate note on the structure and colours of the Maṇḍal designs, along with illustrations is incorporated in the translation section. The sanskrit section covers preface and exhaustive introduction.

Tirupati
1 -3-1991 (P.P. Apte)

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प्रस्तावना

प्रस्तावनायामस्याम् संक्षेप विस्तरेण केचन सामान्यविशेषविषयः ये परामर्शमर्हन्ति तेषामूहापोहः कर्तव्यो भवति। तत्र संस्कृतवाङ्मये आगमसाहित्यस्य स्थानम्, तत्र च वैष्णवागमानां तत्रापि पाञ्चरात्रागमस्य स्थानं तत्रापि अभीजातसंहितात्रयस्य, रत्नत्रयापरनाम्नः सात्वतपौष्कर-जयाख्य संहितानाम, एतेष्वपि मणिमध्यभूतस्य पौष्करसंहितायाः विशिष्य स्थानं, रत्नत्रयस्यार्थोपपादकरूपेणाविर्भूतम् अभिजातोत्तरसंहितात्रयम्ः ईश्वर-पारमेश्वर-पाद्मसंहिताः याः खलु प्रकर्षेणालयाभिमुखाः तेषां विवरणं, संहितानां विषयविभागानुसारं पादचतुष्टयेषुः ज्ञान-योग-क्रिया-चर्यापादेषु विभजनं तद्विभजनस्यादर्शरूपेण संरक्षितस्य प्राय एकस्यैव पाद्मसंहिताग्रन्थस्य स्थूला-वलोकनम् एतादृशाः विषयाः सूचयितव्याः भवन्तस्यां प्रस्तावनायाम्।

भारतीयसांस्कृतिकपरम्परायां निगमागमसंज्ञितं विभागद्वयं प्रचलितं वर्तते। तत्र निगमसंज्ञया प्रायोयज्ञयागादिरूपा वैदिकपरम्परा, आगमसंज्ञया च मन्दिरान्तर्गत मूर्तिपूजादिरूपा धार्मिकसांस्कृतिकपरम्परा अभिज्ञेता वर्तते। श्रीमद्भिः यामुनाचार्यैः आगमप्रामाणाख्ये तेषां ग्रन्थे आगमशब्देन काश्मीरागमस्य नाम सात्वत-पाञ्चरात्रागमस्य स्पष्टो निर्देशः कृतः। आग-मानां प्रामाण्यं प्रतिपादयद्भिः तैः साक्षान्नारायणमुखोद्भूतस्य पाञ्चरात्रागमस्य, 'यस्य निश्वसितं वेदाः' इत्युपवर्णितानां वेदानां प्रामाण्येन तुल्यं तेषामपि प्रामाण्यं विद्यते इति समुद्घोषितम्। तत्र पाञ्चरात्रसंहिताग्रन्थेषु ईश्वर-संहितायां, पारमेश्वरसंहितायां च शास्त्रावतरणवर्णने सात्वत-पौष्करजयाख्य संहितानामेकायनवेदस्य आविष्काररूपेण वर्णनं कृतमस्ति। एताः संहिताः प्रायो देवालयाभिमुखाः। तत्रापि तासां संहितानामर्थोपपादनार्थमा-

विर्भूतम् अभिजातसंहितात्रयम् ईश्वर-पारमेश्वर-पाद्म संज्ञं ततोऽधिकमालया-भिमुखम् ।

दक्षिणभारते आगमसंकल्पनायां वैखानस-पाञ्चरात्रशैवागमानामन्तर्भावो भवति। शैववैष्णवागमयोर्मध्ये सत्यपि उपास्यदैवतभेदे ज्ञानयोग-क्रिया-चर्यापादेषु विभज्यमानाः विषयाः प्रायः समानाः सन्ति। वैष्णवागमान्तर्गत पाञ्चरात्रवैखानसागमयोस्तावत् तान्त्रिक-वैदिक प्रभावानुरोधेन विशेषतः मन्त्र-विनियोगविषये भूयान् भेदः भवति। मूर्तिपूजाविषयिणी संरचना उभयत्र समाना। तथापि वैखानसागमे वैदिकमन्त्राधारेण सर्वमपि आगमिकं विधिजात निवह्यते। पाञ्चरात्रे तु वैदिक-तान्त्रिकमन्त्राधारेण सकलमपि कार्यजातं संपाद्यते। तथैव षडक्षर-अष्टाक्षर-द्वादशाक्षर-नाममन्त्रैरपि केचन विधिविषयाः सम्पादिताः। शैवागमे तु प्रायस्तान्त्रिका एव मन्त्राः समायोगिताः सन्ति। पाञ्चरात्रागमे प्रतिष्ठाविधौ स्नपनविधाने च वैदिकमन्त्राणां विनियोगः प्रचुरो दृश्यते। श्रौतवाङ्मये यज्ञयागादि क्रियाकलापस्य निर्वहणार्थं श्रौतगृह्यशुल्ब धर्मसूत्रा-दिसामग्री विरचिता। तथैव मन्दिरान्तर्गत मूर्तिपूजायाः क्रियाकल्पस्य निर्वहणार्थं ज्ञान-योग-क्रिया-चर्यापादैर्युताः संहिताग्रन्थाः साकल्येन समाजजीवनस्य विविधानङ्गान् संस्पर्शयन्तः ज्ञानकोशात्मकाः संवृत्ताः सन्ति। सैद्धान्तिक-दृष्ट्या आगमोक्तः एकदैवतविचारः आगमिकैः मूलवेदरूपेणाथवा 'एकायन' वेदरूपेण संकल्पितः वर्तते। तस्यैव वेदस्य संहितारूपेण विभजनं सात्वत-पौष्कर-जयाख्य संहिताग्रन्थेषु प्रादुर्भूतमिति तेषां मनोधारणा। महाभारतस्य भीष्मपर्वणि समुल्लिखितस्य सात्वतविधेः प्रतिनिधिरूपेण संरक्षितः पारम्परिक-ग्रन्थः महाभारत ग्रन्थोत्तरकाले सात्वतसंहितारूपेण प्रथितः स्यात्। डॉ. ओटो. एफ्. श्राडरमहाभागेन निर्धारितः पाञ्चरात्रागमस्य प्रमुखसंहितानां कालखण्डः ख्रिस्ताब्दस्य आतृतीयात् आ-अष्टमशताब्दपर्यन्तं वर्तते। तदन्तर्गतः

आदिम : कालखण्ड: तृतीयतः पञ्चमशताब्दस्यान्तं यावत् अभिजातसंहितात्रयस्य नाम सात्वत–पौष्कर–जयाख्य संहितानां रचनाकालः इति मन्तुं शक्यते। अनया कल्पनया विद्यमान संहितानां संधानं सात्वतसंहिताद्वारा भीष्मपर्वोक्त सात्वतविधिना साकं समुपकल्पयितुं सुशकम्।

श्राडर महाभागैः दत्तं सात्वत-पौष्कर-जयाख्य संहितानां पौर्वापर्यं पौष्करसात्वतजयाख्यरूपं वर्तते। किंतु संहितान्तर्गतप्रमाणानुसार च सात्वत संहिता एव प्राचीनतमा। पौष्करसंहितायां एकोन चत्वारिंशेऽध्याये सात्वत-संहितायाः प्राचीनत्वं प्रमाणितं यथा हि—

आद्यं सर्वागमानां च पारमेश्वरमागमम्।
प्रमाणपरिशुद्धं च हितमब्जज सात्वतम् (39. 18)

श्राडरमतानुसारेण पांचरात्रागमस्य प्रमुखानां संहितानां कालखण्डः ख्रिस्ता-ब्दस्य तृतीयतः अष्टमशतकपर्यन्तं वर्तते। तस्माद् रत्नत्रयस्य कालखण्डः तृतीयतः पञ्चमशताब्दिं पर्यन्तं निर्धारितुं शक्यते यतो हि जयाख्यसंहितायाः कालः बी. भट्टाचार्यमहोदयैः पञ्चमशतके निर्धारितः (जयाख्य संहिता: प्रस्तावना)। तस्माद् रत्नत्रयस्य मणिमध्यभूतेयं पौष्करसंहिता ख्रिस्ताब्दस्य तृतीयचतुर्थशतकयोः संधिकाले विरचितास्यादिति धारणे न कोऽपि प्रत्यवायः।

आधुनिकविमर्शदृष्टया सात्वत–पौष्कर–जयाख्यसंहितानां एकैकशः विशिष्टं योगदानं वर्तते। तत्र सात्वतसंहितायां पाञ्चरात्रस्य व्यूहसिद्धान्तः प्रथमतः प्रतिपादितः सम्यग्विवृतश्च। असौ हि सिद्धान्तः महाभारतस्य मोक्षपर्वणि पाञ्चरात्रस्य दार्शनिकसिद्धान्तरूपेण एकव्यूहतः चतुर्व्यूहपर्यन्तं क्रमिकविकासरूपेण निरूपितो वर्तते। भीष्मपर्वणि तत्पूर्वं च सात्वतविधिरूपेण

यो हि धर्मः समुल्लिखितः स एव परं पराप्रवाहेण प्रचलितः सन् सात्वतपौष्कर जयाख्यसंहितारूपेण देवालयेषु विद्यमानार्चना परंपरया च अद्ययावत् समुपलभ्यते तिसृष्वेतासु संहितासु प्रायः आलयार्चनाविधिकृते उपयुक्ता प्रायः सर्वेऽपि विषयाः अन्तर्भाविताः सन्ति। अभिजातसंहितोत्तरकालीनसंहितासु एतेषामेव विषयाणां ज्ञान-योग-क्रिया-चर्यापादेषु विस्तृतो विभागः कृतो विद्यते।

सात्वतसंहितायां मण्डलाकृतीनामुदाहरणद्वय प्रस्तुतं वर्तते। पौष्कर-संहितायां तावत् मण्डलानां वर्गीकरणं तेषामालेखन-रञ्जनविषयिणि समग्रा योजना निरूपिता वर्तते। निरूपणमिदं तथा सुविशद वर्तते यस्याधारेणैव सार्धैकसहस्रवर्षानन्तरं परंपरायां खण्डितायां सत्यामपि, अस्य ग्रन्थस्य संपादकः पौष्करसंहितायां वर्णितानां प्रायः सर्वासामपि मण्डलाकृतीनां पुनरालेखन रञ्जने समर्थोऽभवत्। एतासां मण्डलाकृतीनां चित्राणि सर्वाणि ग्रन्थेऽस्मिन् मुद्रितानि सन्ति। अस्पृष्टपूर्वोऽयमंशः ग्रन्थस्यास्य विशिष्टं योगदानमिति कथने नातिशयोक्तिः। ख्रि. १९३४ मध्ये प्रकाशितायाः बेंगलूर–आवृत्तेरपेक्षया अस्यामावृत्तौ ग्रन्थस्याङ्गानुवादः, मण्डलाकृतीनां भौमितिकं विवरणं तदनुगुणं पाठसंशोधनं च मण्डलाकृतीनां पुनरालेखितचित्राणि इद प्रथमतया यदत्र प्रस्तुतानि विद्यते तदेवास्य ग्रन्थस्य संपादनवैशिष्टयम्। अस्मिन् संपादनकर्मणि बंगलूर-वृत्ते। प्रकाशकानां श्रीमतं श्रीनिवास–अय्यंगार महोदयानां इदानींतनयदुगिरिस्थ यतिराजमठाधिपतीनां संपत्कुमाररामानुजमुनिवराणां विशिष्योल्लेखार्हं साहाय्यं संपादकेनानेन लब्धम्। अपरं च रत्नत्रयान्तर्गततृतीयायां जयाख्यसंहितायां पौष्करोक्तानेककजगर्भमंत्रकारस्यैकैकमुदाहरणं नवपद्ममण्डलाख्यं पूजाविधिसहितं विवृतं विद्यते। तत्रैव मन्त्रोद्धारप्रकरणे यानि अकारादिवर्णसंकेतनामानि प्रस्तुतानि विद्यन्ते तेषामाधारेण जयाख्यसंहितासंपादकेन पुटाभिलेखदृष्ट्या जयाख्य-

ांहितायाः कालनिर्णयः कृतः विमर्शसामग्रीस्रोतत्वेन रत्नत्रयस्य योगदानं गणनार्हं विद्यते।

बेंगळूरावृत्तेः संपादकानां यतिवराणां मुद्रितांशाः केचन प्रकाशकानामादेशानुसारेणात्र पुनः प्रस्तूयन्ते।

"अस्तु वा यत्किमपि, उपलब्धग्रन्थशरीरे यावत्त्रुटितग्रन्थोपभागोपलब्धिर्न जायते तावत् चोद्यपरिहारो न सुप्रतिष्ठितो भवतः, प्रायः अनुगततया प्रतिपाद्यार्थ प्रतिपत्तिरपि दुरवसेया। किं बहुना—

वक्ता स भगवान् श्रोता पौष्करश्च न शक्नुतः।
मन्ये स्वीयेत्यभिज्ञातुमीदर्शीं संहितामिमाम्॥

तदत्र लुप्तभागोपलब्धये तस्मिन्नेव भगवति प्रार्थनैव साधीयसी। इयं पौष्करसंहिताग्रन्थानुपूर्वी भगवता पौष्करायोपदिष्टा इदं प्रथमावतारशरीरा नानुवादपर्युषितोनि सन्तानवाही प्रमाणसंप्रदायावगमः जागर्ति, अमुमेवार्थं द्रढयति एनामेवोपजीव्य प्रवर्तिता पारमेश्वरसंहिता, तत्रैव सप्तमाध्याये—'पौष्कराख्ये विशेषेण देवदेवेन विस्तृतम्। विधानमेतद्विपेन्द्र प्रोक्तं पुष्करजन्मने (७.२३९)।
पारमेश्वरसंहितायां विशिष्य सप्तमाध्याये पौष्करश्लोकाः वृन्दशो दृश्यन्ते।"
(पौष्करसंहिता बंगळूरावृत्ति प्रस्तावना पृ. ६५)

इत्येतादृशो यतिवराणामभिप्रायः पौष्करार्थकलने संपादनकार्ये बहूपयोगी सिद्धः। अत्र निर्देशार्होऽंशः पीठवीथीद्वारकोणरूपः मण्डलावयवसूचकः पारमेश्वर संहितायां मन्दिरावयवसूचकः श्रीरङ्गम्—स्थितरङ्गनाथालयस्थावयवैः साधर्म्यं भजते। तथा च अघनिर्मोचनादि पौष्करोक्तमण्डलनामानि पारमेश्वरे मन्दिरसालाभिधानानि वर्तन्ते। तेन हि मण्डलाकृतीनां मूल्याङ्कनं स्थापत्यशास्त्रान्तर्गत—स्थलालेखरूपेण

कर्तुमपि शक्यते। पौष्करसंहितोक्त मण्डलाकृतीनां विमर्शोऽत्र त्रिविधाशः भौमितिक-चित्रारेखनकला, रञ्जनविधौ वर्णसमायोजकला, मण्डलाकृतीनां विशिष्य च वास्तु-मण्डलाकृतेः स्थापत्योपयोगिता इत्यादिरूपः तन्त्रविज्ञानशास्त्रीयविमर्शकानां पुरतः स्थापितं ऽस्यामावृत्तौ।

बंगळूरावृत्तेः प्रकाशकैः श्रीनिवासायंगार महोदयैः तैरेव प्रकाशितायामनिरुद्ध संहितायां (मैसूरु १९५६) सात्वतपौष्करसंहितावलम्बित्वं सूचितं प्रस्तावनायाम्। "अस्यामनिरुद्धसंहितायां पौष्करसंहितोक्तप्रकारः सात्वतोक्त-प्रकाशश्चावलम्बितः इति ज्ञायते। यथा–

पौष्करोक्तप्रकारेण यन्त्रं विष्णुमथापि वा। वासुदेवाख्ययन्त्रं वा सात्वतोक्तमथापि वा॥ २४–२६. इति।

पौष्करसंहितायाः प्रकाशनं नीयमानेऽस्मिन् प्रथमभागे भूपरीक्षा-दिभिसद्धि-वास्तुमण्डललेखन-मण्डपनिर्माण–मण्डलाकृतीकां रचनेत्यादिनः वास्तुशिल्पशास्त्रोपयोगिनो विषयाः विस्तरेण वर्णिताः। द्वितीयभागे तावत् सप्तत्रिंशाध्यायतः त्रिचत्वारिंशाध्यायपर्यंत श्राद्धविधानादिकाः स्वयंव्यक्तक्षेत्रादिकाः, आढ्यविद्यापीठादिप्रतिष्ठानादिकाः विषयाः सन्ति यत्र हि आकृतिकल्पन-स्यावकाशो न विद्यते। अचिरादेव पौष्करसंहितायाः आङ्गलानुवादसंहितो द्वितीयो भागः प्रकाशनार्थं सिद्धो भविष्यति। प्रथमभागेऽस्मिन् ग्रन्थपातबाहुल्यं पूर्वतनैरेव संपादकैरनुभूतं तत्प्रायश्चं भगवानेव शरणमिति सूचितम्। तदभावो हि पूरयितुमसंभव इति ज्ञात्वा संपादनकार्ये तृतीय एव पन्थाः अवलम्बितोऽत्रास्माभिः। सो हि मण्डलाकृतीनां पुनरारेखनं तद्द्वारातु प्रांशपूरणपतनश्च। पञ्चमाध्याये पञ्चविंशतितम–मण्डलाकृतौ पूर्वमण्डलाकृतीनां रचनाध्ययनद्वारा संकल्पपूर्वं मण्डलाकृतेः पुनर्निर्माणं तदाधारेण च तद्विषयक श्लोकानां पुन-

निर्माणं विहितमस्माभिः। तत्सर्वं समाविष्टं वर्ततेऽस्मिन् ग्रन्थे। किंतु यत्नोऽपमथापि न पूर्णः। सप्तमाष्टमाध्याये केचनानुवादांशाः अपूर्णाः सन्ति। प्रस्तावनायां प्रतिपाद्याः अन्ये विषयाः श्राडर, डेंनियलस्मिथ भट्टाचार्यप्रभृतिभिः पूर्वमेव तत्रतत्र परामृष्टा इति न विमृश्यन्तेऽत्र पुनरुक्तिदोषभयात्।

कृतज्ञता

तिरुपति, युगादिः शालिवाहन शाके १९१३ — प्रभाकर पांडुरंग आपटे

१७–३–१९९१

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कृतज्ञताविष्कारः

प्रायः सप्तपञ्चाशत् संवत्सरात् प्राक् श्रीपौष्करसंहितायाः प्रथमं मुद्रणं श्रीमद्भिः यतिराजसंपत्कुमारारामानुजमुनिभिः संपादितं, श्रीमद्भिः आसूरि श्रीनिवास-अय्यंगारमहोदयैः च बंगलूरतः प्रकाशितमासीत्। तैरेव श्रीनिवास-अय्यंगारमहोदयैः तिरुपतिस्थ-केन्द्रीय संस्कृतविद्यापीठे कार्यं कुर्वद्भिः तत्रैव कार्यं कुर्वाणाय मह्यं पौष्करसंहितायाः चिकित्सकावृत्तेः संपादनाय प्रचोदना दत्ता। तदर्थं च तैः विंशतिसंवत्सरात् प्राङ् मया सार्धं चिकित्सकावृत्तेः सिद्ध्यर्थं प्रतिश्लोकार्ध-पत्रलेखनार्थं बहु प्रयतितम्। पौष्करसंहिताया देशविदेशात् (नाम लन्दनस्थ भारतीयकार्यालय-हस्तलिखित-संग्रहालयात्) आसादितानां कोशमातृकानां परिशीलनं कृत्वा आवयोः नाम मम च मम भार्यायाश्च दशसहस्रोपरिसंख्याकानां पत्राणां लेखने बहुमूल्यं मार्गदर्शनं विहितम्। ततश्च यदा तैः कोशमातृकानां तोलनिकावलोकनस्य भ्रष्टस्य क्लिष्टस्य ग्रन्थपातप्रचुरस्य ग्रन्थशरीरस्य अर्थाकलनदशायां प्रायो वैयर्थ्यमनुभूतम्, तदा तैः ग्रन्थगतस्य मण्डलाकृतीनां निर्माणविधौ समायोजितं भूमित्यात्मकं विवरणं समाकलयितुं मम अपरिमितं साहाय्यं प्रदत्तम्। तेषां सहकार्येणाहं ग्रन्थगतानां मण्डलाकृतीनां पुनरालेखने कर्तुम् सार्धसहस्र संवत्सरोपरिमितायां खण्डितपरम्परायां सत्यामपि, मण्डलाकृतीनां कुत्रचिदपि प्रत्यक्षदर्शनाभावे कृतायामप्यग्राह्यां, सर्वथा अनुपलब्धिवपि साफल्यं प्राप्तवान्। तदर्थं च मण्डलाकृतीनां भौमितिकाशयं समाकलय्य, मया बहुषु स्थलेषु तत्र तत्र भ्रष्टायाः, क्लिष्टायाः पाठगलितायाश्च शब्दरचनायाः पदावलिरचनाया वाक्यरचनायाश्च समीचीनीकरणं मम मनसि निर्धारितम्। तदाधारेण च मण्डलाकृतीनां लेखनार्थमुपयोजितगणनानुकूलं पदसंशोधनमक्षरसंशोधनं च कंसान्तर्गत-प्रश्नचिह्नसंकेतेन मया तत्र तत्र संसू-

चितं वर्तते। एतद्द्वारा मया पौष्करसंहितायाः चिकित्सकावृत्तौ समाविष्टानां पुनरारेखितमण्डलाकृतीनां, तद्विवरणपराणां ग्रन्थांशानां परस्परान्वयः साधितः। आहत्य षड्विंशाध्यायात्मकेऽस्मिन् प्रथमभागे भूपरीक्षा, वास्तुमण्डलालेखनं, यागमण्डपनिर्माणं तथैव चतुर्विधानां मण्डलाकृतीनामारेखनं, मन्त्रन्यासः पूजनविधिश्च विस्तरेण वर्णितः वर्तते। तस्मात् आगमानां विभागरचनायां क्रियापादचर्यापादयोः समाविष्टानां विषयानां प्रादुर्भावोऽत्र दृश्यते। ऋते गणितान्तर्गतभूमितिशास्त्रस्य आरेखनशास्त्रस्य च परिचयात् प्रथमभागस्यास्य सम्पादनं सुदुष्करं वर्तते। तस्मात् अस्याः चिकित्सकावृत्तेरिमेव वैशिष्ट्यं यत् प्रचुरणेऽस्मिन् मण्डलाकृतीनामवयवानां कोष्ठगणनादिकं वर्णविभागविषयकं च विस्तृतविवरणं, चित्राणि चान्तर्भावितानि। संस्करणमिदं न खलु संस्कृताभ्यासकानामथवा धर्मसंस्कृतिविमर्शकानां कृते समुपकारकं किन्तु चित्रकलाभ्यासकानां वास्तुकेलाभ्यासकानां च कलोपासनायामुपोद्बलकं स्यात्। पाञ्चरात्रागमस्य मम परिचयस्तावद्रुद् तिरुपतिस्थआस्थान–विदुषां पार्थसारथि भट्टाचार्यमहाभागैः त्रिंशत्संवत्सरात्प्रागेव कारितः इति सकार्तज्ञ्यं तेषां स्मरणं मयात्र क्रियते।

प्रथमभागस्यास्य सम्पादनार्थं नैकैः सुहृद्भिः मह्यं साहाय्यं प्रदत्तम्। तेषां सुहृदामृणनिर्देशो नूनं सुखकर एव। तत्र प्रथमो निर्देशः श्रीमतां वेल्लिकोट रामचन्द्रशर्मणां तिरुपतिस्थ केन्द्रीय संस्कृतविद्यापीठस्य प्रथमनिदेशकानां यैः पौष्करसंहितायाः संस्करणकार्यं विद्यापीठस्य कार्यक्रमान्तर्गतरूपेण मह्यं समादिष्टम्। ग्रन्थपातबहुलेयं पौष्करसंहिता संस्करणाय संपादनाय च बहु कठिना इति मया पदे पदेऽनुभूतम्। तथापि करुणामयश्रीशकृपया सम्पादनमिदं यद्यपि चिरायितं तथापि पञ्चसंवत्सरात्प्राक् पूर्णतां

गतम्। तदनन्तरं केन्द्रीय संस्कृतविद्यापीठस्य प्राचार्यवर्यैः ग्रन्थस्यास्य अनुवादाय प्रचोदितोऽहं तदर्थमात्मानं व्यवसायितवान्। तैः प्राचार्यवर्यैः नाम डॉ. मल्लादि दक्षिणामूर्ति बालसुब्रह्मण्यम् महोदयैः ग्रन्थस्यास्य संस्करण-संपादन-मुद्रण-प्रकाशन-कर्मणि बहुमूल्यं सहकार्यं दत्तम्। तदनन्तरम् प्राचार्य-पदमलंकुर्वद्भिः श्रीमद्भिः डॉ. एन्. एस्. रामानुजताताचार्यैः ग्रन्थस्यास्य मुद्रणार्थं भृशं साहाय्यं कृतम्। अधुना तैरेव विद्यापीठस्य कुलगुरुपदं भूषयद्भिः ग्रन्थस्यास्य मुद्रणं प्रकाशनयोग्यं साधितम्। विद्यापीठस्य सर्वाधिकारं तदा तदा भूषयन् मुनित्रयमिदं सममेव धन्यवादार्हम्। तान सर्वान् धन्यवादस्वीकरणाय प्रार्थये।

तदनन्तरं धन्यवादार्हाः तदानींतनाः विद्यापीठे मम सहकारिणः अद्यतनीयाः विद्यापीठस्य कुलसचिवाः, मम सुहृदश्च डॉ. रामचन्द्र अरळी-कट्टीमहाभागाः यैः मह्यं बहुविधं साहाय्यं बहुधा प्रदत्तम्। तथा हि विद्या-पीठस्य विभागाधिकारिणः श्रीनिवासमूर्तिमहाभागाः भृशं धन्यवादार्हाः यैः खलु प्रकाशनकार्येऽस्मिन् तेषां सक्रियं साहाय्यं विहितम्।

अस्य ग्रन्थस्य मुद्रणप्रतेः संसाधनाय, मण्डलाकृतीनां च लेखनाय यैः साहाय्यं प्रदत्तं ते सर्वे धन्यवादार्हाः सन्ति। तेषु विशिष्य निर्देशार्हाः मुंबईस्थ भारतीय प्रौद्योगिक संस्थानस्य प्राध्यापकाः श्रीमन्तः कीर्तित्रिवेदी महाभागाः तथा च मम भ्रातृजा सौ. प्रतिभागोरे, भागिनेयी सौ. सुमिता दाते तथा हि मम भार्या सौ. संजीवनी इत्येताः। मुद्रणार्थं यैः बहुमूल्यं साहाय्यं कृतं ते सत्यसाईमुद्रणालयस्य व्यवस्थापकाः डि. एस् पि. रामकृष्णमहोदयाः तथा च श्रीवेंकटेश्वरविश्वविद्यालयस्य संस्कृतविभागाध्यक्षाः डॉ. एस्. वी. रघुनाथाचार्याः

भूरिधन्यवादार्हा ।। उपरिनिर्दिष्टान् सर्वान् तथा हि उक्तानुक्तान् अन्यानपि सर्वान् उपकर्तृन् धन्यवाद वितरण समये स्मृत्वा विरमामि ।

तिरुपति

युगादि १९१३

खिर १७-३-१९९१

प्रभाकर पांडुरंग आपटे

THE 25 MAṆḌALAS OF POUṢKARA SAṀHITĀ

1. Sarvatobhadram (beneficial)
2. Aghanirmochanam (Solvent of sins)
3. Sadadhvam (One which leads to righteous path)
4. Dharmākhyam (Bestower of merit)
5. Vāsugarbham (Enhancer of prosperity))
6. Sarvakāmapradam (fulfiller of all desires)
7. Amitraghnam (destroyer of enemies)
8. Āyuṣyam (Giver of long-life)
9. Balabhadram (Giver of strength, vigour & prosperity)

14. Mānasam (Creator of pleasing temper)
15. Jayam (Victorious)
16. Svastikākhyam (Auspicious)
17. Anantam (Eternal happiness)
18. Nityam (Eternal contentment)
19. Bhūtāvasam (Conqueror of bhutas)
20. Amoghākhyam (Remover of 'my'ness)
21. Supratiṣṭham (Mental Peace)
22. Buddhyādhāram (Buddhi well-laced in "Brahman")

10. Pausṭikam
(Giver of nourish-ment)

11. Ārogyapradam
(Destroyer of diseases)

12. Vivekākhyam
(Granter of good discriminating power)

13. Vāgīs'am
(Promoter of art of speech)

23. Guṇākaram
(The triad of gunas whither away)

24. Dhruvākhyam
(Bonded being gets one's place)

25. Paramānandam
(the ultimate bliss)

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Note : Partially Sapplemented from Īs'vara Saṁhitā, 16. 135-36

CH IV CHARACTERISTICS OF PENDAL FOR MANDALA WORSHIP (vv. 1-207 pp. 30-56)

CH. V MANḌALA DIAGRAMS (vv. 343 pp. 57-148)

Note : As the text is obscure· the contents are paraphrased instead of translating them literally.

CH. VII CHARACTERISTICS OF THE COMPOSITE DESIGN (vv. 1–173) (pp 154–158)

S. No.	Topic	Verse No.
1	Design patterns according to petals	1–22
2	Scale and area	23–40
3	Obscure portions	41–173

Note : Since the major part of the chapter is obscure and not suitable for diagramatic reconstruction the said portions are not amenable for coherent translation.

CH. VIII CHAKRABJA-LAKSHANA (vv. 1–212) (pp. 159–169)

S No.	Topic	Verse No.
1	Thousand varities of Chakrabja design	1–7
2	Diagram worship in nine types wheels	8–17
3	Drawing method of lotuses	18–37
4	Procedure of worship	38–43
5	Nine patterns of wheels	44–62
6	Association of wheels with time divisions : months, years etc.	63–80

Note : The remaining part 81 to 212 is obscure and hence not amenable for cohuent translation.

CH. IX (CHARACTERISTICS OF MIXED LOTUS WHEEL DESIGN (vv. 1-165) (pp. 170-190)

CH. X COMPOSITE MANDAL DESIGN OF NINE CONSTITUENTS (vv. 1-9) (pp. 191-199)

CH XI VṚTABIMBALAKṢANA (vv. 1–12) (pp. 00-201)

CH. XII PĀNCAPADMA–CAKRABIMBA-LAKṢANA (vv. 1–28) (pp 202-206)

CH. XIII SŪRYABIMBA LAKṢANA
(vv. 1-13) (pp. 207-208)

CH. XIV CANDRABIMBA LAKṢANA
(vv. 1-16) (pp. 209-210)

CH. XV TRIKONA-BIMBA-LAKṢANA
(vv. 1-35) (pp. 211-215)

CH. XVI KŪRMA-BIMBA-LAKṢANA
(vv. 1–48) (pp 216–218)

CH. XVII S'ANKHA-BIMBA-LAKṢANA
(vv. 1–45) (pp. 219–223)

CH. XVIII KALAS'A-BIMBA-LAKṢANA
(vv. 1–62) (pp. 224–230)

CH. XIX WORSHIP OF NINE NAVEL DIAGRAM
(vv. .-140) (pp. 231-240)

CH. XX WORSHIP OF VISVAKSENA
(vv. 1-121) (pp. 230-266)

CH. XXI CHARACTERISTICS OF RETINUE (deities)
(vv. 1-23) (pp. 267-270)

CH. XXII CHARACTERISTICS OF THE SUPPORT AND THE SEAT (vv. 1–75) (pp 271–280)

CH. XXIII ASSIGNMENT OF SEAT-DEITIES (vv. 1-71) (pp. 281-289)

CH. XXIV CHARACTERISTICS OF DEITIES OF SUPPORTS AND SEATS (vv. 1–57) (pp. 290-297)

CH XXV THE DESCRIPTION OF SUPPORT
(vv. 1-41) (pp. 298-303)

CH. XXVI DETAILS OF THE OFFERINGS
(vv. vv. 1-60) (pp. 04-312)

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श्री पौष्कर संहिता

अध्यायानुक्रमणी

श्री पौष्कर संहिता

अध्यायान्तर्गत विषयानुक्रमणी

शिष्यपरीक्षालक्षणोनाम प्रथमोऽध्याय : (१-५४)

भूपरीक्षालक्षणोनाम द्वितीयोऽध्यायः (१-४४½)

दिक्सिद्धिलक्षणो नाम तृतीयोऽध्यायः (१-९६)

यागामण्डपलक्षणो नाम चतुर्थोऽध्यायः (१-२०७)

भद्रादिमण्डललक्षणो नाम पञ्चमोऽध्यायः (१-३४३)

पद्मलक्षणो नाम षष्ठोऽध्याय: (१-८५)

व्यूहलक्षणो नाम सप्तमोऽध्याय : (१-१७३)

चक्राब्जलक्षणो नाम अष्टमोऽध्याय: (१–२१२)

मिश्रलक्षणो नाम नवमोऽध्याय। (१-१६५)

विषयनाम	श्लोकसंख्या

नवनाभविधानलक्षणो नाम दशमोऽध्यायः (१-९३)

वृत्तबिम्बलक्षणो नाम एकादशोऽध्यायः (१-१२)

पञ्चपद्मचक्रबिम्बलक्षणो नाम द्वादशोऽध्यायः (१-२८)

सूर्यबिम्बलक्षणो नाम त्रयोदशोऽध्यायः (१-१३)

चन्द्रबिम्बलक्षणो नाम चतुर्दशोऽध्यायः (१-१६)

त्रिकोणबिम्बलक्षणो नाम पञ्चदशोऽध्यायः (१-३५)

कूर्मबिम्बलक्षणो नाम षोडशोऽध्यायः (१-४८)

शङ्खबिम्बलक्षणो नाम सप्तदशोऽध्यायः (१-४६)

नवनाभेकलशोदरलक्षणो नाम अष्टदशोऽध्यायः (१-६२)

नवनाभार्चनो नाम एकोनविंशोऽध्यायः (१-१४०)

विश्वक्सेनार्चनो नाम विंशतितमोऽध्यायः (१–१२१)

परिवारलक्षणो नाम एकविंशोऽध्याय । (१-२३)

आधारासनलक्षणो नाम द्वाविंशोऽध्याय । (१-७५)

आसनदेवतान्यासो नाम त्रयोविंशोऽध्यायः (१–७१)

आधारासनदेवतालक्षणो नाम चतुर्विंशोऽध्यायः (१–५७)

वृत्तिविचारो नाम पञ्चविंशोऽध्यायः (१-४१)

भोगभेदो नाम षड्विंशोऽध्यायः (१-६०)

हरिः ओम्

श्री हयग्रीवाय नमः

श्रीपौष्करसंहिता

प्रथमोऽध्यायः

श्रीभगवान् उवाच[1]]

यदा [2]तीर्णव्रतस्तिष्ठेद् गुरोरग्रे हितैषिणः ।
तदा चाज्ञापयेच्छिष्यं संप्राप्तं कमलोद्भव ॥ १ ॥

[3]तत्तु प्रदापयेत् काले पात्रे गुणगणान्विते ।
[4]यत्तदाज्ञापयेत् तं वै गच्छ पुत्र धनं यतः ॥ २ ॥

यागोपकरणार्थं तु येन शान्तिमवाप्स्यसि ।
यथालब्धं तु तत् पश्चाद् गुरवे विनिवेद्य च ॥ ३ ॥

त्वत्प्रसादेन भगवन्निदं प्राप्तं गृहाण मे ।
दयां[5]कुरु त्वनाथस्य निमग्नस्य भवार्णवे ॥ ४ ॥

एवमादि[6]यदा ब्रूयात् करुणं वाक्यसञ्चयम् ।
प्रवर्तेत तदर्थं तु गुरुर्मण्डलपूजने ॥ ५ ॥

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1. वक्ता श्रीभगवान् श्रोता च पौष्करः इति श्लो. तः४५–४७ स्पष्टम् । तस्मात् [ ]–मध्ये वक्तृनिर्देशः संपादकीयः ।
2. चीर्णं इति साधु
3. ख–कर्तुं
4. क–यस्य
5. ख–कुरुष्वानाथस्य
6. ख–तया ब्रूयात्

सूत्रयित्वा विधानेन पूरयित्वा[1]रजैश्शुभैः ।
लिखित्वा कुङ्कुमाद्यैर्वा[2]चालिख्य घटि[3]कादिकैः ॥ ६ ॥

भूमौ हेमशलाकाद्यैर्वित्ताभावात् प्रयत्नतः ।
पूजयेत् फलपुष्पाद्यैरारण्यैर्नित्य[4]संभवैः ॥ ७ ॥

पूजितं दर्शयेत्तस्य तं (तत्) तु विद्धि चतुर्विधम् ।
आद्यं[5]पद्मोदराख्यं तु[6] तत्वसंख्योपलक्षितम् । ॥ ८ ॥

अनेककजगर्भं तु द्वितीयं परिकीर्तितम् ।
तदनेकप्रकारं च चक्राब्जं स्यात् तृतीयकम् ॥ ९ ॥

यस्य[7]भेदोऽप्यनेकश्च स खल्वद्याब्जसंभव ।
मिश्रचक्राभिधानं तु मण्डलं बहु[8]भेदयुक् ॥ १० ॥

तच्चतुर्थं समाख्यातं यत्र[9]रुद्ध्वा विमुच्यते ।
महाख्यं नवनाभं तु बिम्बभेदेन यत्[10]स्थितम् । ॥ ११ ॥

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1. क–ग–रजश्शुभैः
2. क–ग–वालिख्य
3. ख–कार्विभिः
4. ख–नीरसंभवैः
5. ख–पद्मोद्भवाख्यं
6. क–न तु संख्योपलक्षितम्
7. क–भोदोप्यनेकाश्च ग–भेदाप्यनेकाश्च
8. ख–भेदधृक्
9. ख–रुद्धो
10. ख–स्मृतम्

दृष्टेन पूजितेनाथ तथाऽग्नौ कल्पितेन च ।
मोक्षो येन भवत्याशु भक्तानां केवलेन च ॥ १२ ॥

भेदयुक्तेन कालेन दृष्टेनेष्टेन वै क्रमात् ।
द्वादश्यां प्रतिपक्षं तु वत्सरान्ते ततो द्विजम् ॥ १३ ॥

समयी स भवेद्भक्तः पुत्रकश्चापरेण तु ।
दृष्टेन पूजितेनापि ह्यनुध्यातेन वै हृदि ॥ १४ ॥

तथाविधेन कालेन योग्यता तस्य जायते ।
किञ्चारम्भेऽथ निष्पत्तौ पूजनीयं च भक्तितः ॥ १५ ॥

व्यूहद्वयं द्विजाद्यन्तं शेषैः [सांवत्सरैर्दिनैः] ।
एकैकं पूजयेत्पद्मं (? द्मं) यावदब्जं प्रपूज्यते (?प्रपूजयेत्) ॥ १६ ॥

पुत्रकत्वं यदा प्राप्तो जन्तुः प्रक्षीणकल्मषः ।
तदागसि ?द्वयं(? तदागसःक्षये)तस्य प्रवर्तन्ते खि (? फ)लान्यपि ?
॥ १७ ॥

तदाऽसौ साधकत्वेन योक्तव्यो गुरुणा तथा ।
तृतीयमण्डले चेष्ट्वा तत्र तं च प्रवेशयेत् ॥ १८ ॥

पूज्यं तं बहुभिर्भेदैर्ध्यात्वा पूजय (? य्य) गोचरे ।
पञ्चवासरहीनेन पक्षाणां त्रितयेन च ॥ १९ ॥

एकैकं पूजयेच्चक्रं यावदब्जं (ब्दं) प्रपूजयेत् । (?ज्यते) ।
तत्फलानि प्रवर्तन्ते क्रमशस्तस्य वै द्विज ॥ २० ॥

गुरुणा साधकस्यातो दर्शनीयं (? यः) प्रयत्नतः ।
चतुर्थं (?र्थम्) तु[1] महायागो येनाचार्यत्वमाप्नुयात् ॥ २१ ॥

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1. क—महायोगो

तत्राद्योक्तं तु वै[1]कालमिष्ट्वा वाक्येन चिन्तयेत् ।
द्विज शेषदिनानां तु ह्येकैकं तु समापयेत् ॥ २२ ॥

संवत्सरचतुष्कं तु यस्तु यागेन संयजेत् ।
स संसारार्णवाद् ब्रह्मन् पारं प्राप्नोति दुस्तरात् । ॥ २३ ॥

यद्येकं तु महायागं नवनाभं समुद्यजेत् ।
अस्मिन् संसारकान्तारे ज्ञानदीपास्त्वमी कृताः ॥ २४ ॥

भक्तानां विविधा यागा संयतानां सदैव हि ।
नित्यं विप्रास्तिकानां च श्रद्धा[2]संयमसेविनाम् ॥ २५ ॥

भवार्णवो ह्यलङ्घ्यस्तु विना स्याद्यागतोऽन्यकैः ।
यागपोतं समारोप्य ज्ञेयं पारामिलक्षणम् ॥ २६ ॥

प्रोत्तारयति वै सम्यगुपकारेण वै विना ।
कृपया परयाऽऽविष्टो यो विद्वान् स गुरुः स्मृतः ॥ २७ ॥

ज्ञात्वा भक्तमनाथं च निमग्नं शोकसागरे ।
उद्धरेद्यागहस्तेन स गुरुर्मत्समः स्मृतः ॥ २८ ॥

यागानामपि तीर्थानां क्षेत्राणां सिद्धसेविनाम् ।
पूजितानामर्चितानां पुष्पवस्त्रैश्च भूषणैः ॥ २९ ॥

तथैवायतनानां च आश्रमाणां महामुने ।
वेदगीतध्वनिभिस्तु हूयमाने हुताशने ॥ ३० ॥

सन्दर्शनादकस्माच्च पुंसां संमूढचेतसाम् ।
द्विषतां हेतुदुष्टानां नास्तिकानां सदैव हि ॥ ३१ ॥

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1. ख—कालमिष्टमवाक्येन
2. क—ग—संयमि

कुवासना कुबुद्धिश्च कुतर्कनैचयश्च यः ।
कुभावश्च कुहेतुश्च नास्तिकत्वं लयं व्रजेत् ॥ ३२ ॥

[1]भाव उत्पद्यते क्षिप्रं तन्मध्ये श्रद्धयाऽन्वितम् (? तः)
तदीयेन प्रभावेन श्रद्धाद्याद्येषु किं पुनः ॥ ३३ ॥

तस्माद्भक्तः परिज्ञेयः शिष्यो गुणगणान्वितः ।
तन्मयो नित्ययुक्तश्च विकल्पोज्झितमानसः ॥ ३४ ॥

ब्राह्मणः क्षत्रियो वैश्यः शूद्रो वा [2]स्वपदस्थितः ।
ब्रह्मचारी गृहस्थो वा कृतकृत्यो यथाविधि ॥ ३५ ॥

वानप्रस्थोऽथ भिक्षाशी नारी वा सद्विवेकिनी ।
धीरः स्वच्छः सुसन्तुष्टस्तत्त्वदर्शनकाङ्क्षितः ॥ ३६ ॥

बन्धुवर्गपरित्यागी उत्साही निश्चयान्वितः ।
लब्ध्वा पात्रं [तदा शिष्यं] यागदीक्षां समाप्य च ॥ ३७ ॥

ततोऽग्नौ प्राकृतान् बन्धांस्तदीयाञ् जुहुयाद् गुरुः ।
अतीतान् वर्तमानांश्च भविष्यान् कमलोद्भव ॥ ३८ ॥

बन्धु (? न्ध) संघे परिक्षीणे [3]शरीरिसकुलास्थितिः ? ।
तत्त्वव्याप्तिसमेता च वक्तव्ये च यथास्थिति ॥ ३९ ॥

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1. क-ह्याव उत्पद्यते
2. क स्वपदे
3. ख-शरीरी

तद्बुद्धिदर्पणोपेतान् (? तं) हृदयस्थं तु सर्वगम् ।
[1]सर्वाभासमनाभासं चित्सदानन्दलक्षणम् ॥ ४० ॥

व्यक्ताव्यक्ततया मुक्तं निर्लेपं गगनोपमम् ।
तेनेदं तदभिव्यक्तं यत्रस्थस्समतां व्रजेत् ॥ ४१ ॥

कृतकृत्यं तु संज्ञात्वा ज्ञानतत्वं[2]विमृश्य च ।
संसारभयभीरूणामवश्यं सततं त्वया ॥ ४२ ॥

योजना च परे तत्वे कर्तव्या संपरीक्ष्य च ।
पात्रस्थमात्मज्ञानं च कृत्वा पिण्डं समुत्सृजेत् ॥ ४३ ॥

नान्तर्धानं[3]यतो याति जगद्बीजमबीजकृत् ।
पावनं परमं ज्ञानमज्ञानतिमिरापहम् ॥ ४४ ॥

पौष्कर उवाच—

कालेनाभ्यन्वगच्छध्वं (? तां) युक्तो (? क्त) यागादिदीक्षया ।
भीरूणामप्रबुद्धानां जिलस्यान (? ना) व्यवस्थिते ? (? तो) ॥ ४५ ॥

यद्यन्तरा विपद्यन्ते किं स्यात् तेषां तदुच्यते ? ।
असमाप्तक्रियाणां च त्वद्भुभज्ञानिमां विभो ॥ ४६ ॥

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1. क—सर्वभास
2. क—ग—विमृज्य
3. ख—यथा याति

श्रीभगवानुवाच—

फलं संकल्पपूर्वं स्याद्धिद्धि तीव्रतरं नृणाम् ।
क्रियानिर्वहणात्तात संकल्पोऽसाधितस्य च ॥ ४७ ॥

यदेवालङ्कृता बुद्धिर्नागतल्पेऽर्पयाम्यहम् ।
भवाम्भोधिमपारं च आश्रमी (? त्वाश्रित्य) परमं पदम् ॥ ४८ ॥

तदेव साधितं तेन शाश्वतं पदमव्ययम् ।
सिद्धश्च सिध्यमानश्च तृतीयश्चारुरुक्षकः ॥ ४९ ॥

समत्वमेषां वे विद्धि किंचित्कालान्तरेण तु ।
यथैकस्तिष्ठते तृप्तः पूर्वाशी सिद्धभोजनः ? ॥ ५० ॥

अन्यश्च विष्ट्यनाहारो वेला तस्येन्द्र ? (तस्यन) वर्तते ।
अवसानेषु सर्वेषामतृप्तिर्न गुणस्स्मृतः ॥ ५१ ॥

एवं मन्त्रक्रियायोगे भक्तानां कमलोद्भव ।
कालेन [1]स्वमते शास्त (?समता तेषां) द्वे (? ह्ये) तस्मिन्नव्यये पदे
॥ ५२ ॥

भक्तिश्रद्धासमेतानां नृणां मन्त्रपरिग्रहः ।
संसारोत्तारकः शश्वया वै तत्त्वविद्द्विजः ॥ ५३ ॥

मतिनिष्ठाप्रमेयं च विकल्पैरप्यनावृतम् ।
लसत्समाधिनिष्ठेभ्यः सकाशाज्जन्मना सह ॥ ५४ ॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
शिष्यपरीक्षालक्षणो नाम
प्रथमोऽध्यायः

1. स्वमते शास्ति द्वे

अथ द्वितीयोऽध्यायः

पोष्कर उवाच—

भगवन् मण्डलानां च लक्षणं प्रब्रवीहि मे ।
एषामुक्तस्त्वनन्तरस्तु प्रवासं ? (? प्रकाश) च स्वयं च यः ॥ १ ॥

श्रीभगवानुवाच—

पुण्यदेशं समासाद्य प्रसिद्धं सिद्धसेवितम् ।
तत्रानेकप्रकाराणि स्थानानि कमलोद्भव ॥ २ ॥

धान्याश्रितमहीभागे लक्षणे सुपरीक्षिते ।
प्रवर्तन्ते च यागानि तानि ते कथयाम्यहम् ॥ ३ ॥

पर्वताग्रे च तन्मध्ये सानुदेशे [1]द्विजोचिते ।
भूगते तु वने रम्ये पादपौषधिसङ्कुले ॥ ४ ॥

भद्रे चोपवने[2]ह्यद्य ? (? हृद्ये) प्रशस्ते कमलान्विते ।
कूलेषु निम्नगानां तु तासामपि च सङ्गमे ॥ ५ ॥

समीपे पुण्यतीर्थानां सुस्थिरे[3]सारसाकुले ।
देवतायतनोद्देशे गोष्ठेषु ब्राह्मणाश्रमे ॥ ६ ॥

दुष्टप्राणिविनिर्मुक्ते चोरातङ्क [4]भयादिके (? विवर्जिते) ।
तत्र भूमिं परीक्ष्यादौ [5]लक्षणाढ्यां [6]सुरक्षिताम् ॥ ७ ॥

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1. ख–विभाजिते
2. हृद्ये ?
3. क–ग–सारससङ्कुले
4. भयोज्झिते इति चेत् साधु
5. ग–लक्षणाद्यां
6. ग–सुलक्षिताम्

देवानामालयार्थं तु ग्रामार्थं ब्राह्मणादिषु ।
यजनार्थं तु यगानां गृहार्थं गृहमेधिनाम् ॥ ८ ॥

धराधरवशो ? ध्यावे ? विना ब्रह्मन् गुणागुणाः ।
सन्ति भूमेस्समासेन तन्मे निगदतः शृणु ॥ ९ ॥

यस्मात् क्ष्मा दोषनिर्मुक्ता करोत्यर्थक्रियां सदा ।
सा तु दोषवती भूमिर्विघ्नानुत्पादयेद्बहून् ॥ १० ॥

अभावादस्त्रमन्त्राणां पिशाचैस्त्यज्यतेऽब्जज ।
या प्रशान्तद्रुमोपेता फलपुष्पसमाकुला ॥ ११ ॥

स्निग्धशष्पसमाकीर्णा संयुक्ता मृदुभिस्तृणैः ।
सुस्पर्शा स्निग्धतोया च गन्धाढ्या मधुरासिता ॥ १२ ॥

अनूषरा ह्यदग्धा च पावकोल्कार्करश्मिभिः ।
दुर्गन्धाद्यैर्महादोषैर्निर्मुक्ता सुखशान्तिदा ॥ १३ ॥

दुष्टजन्तुविनिर्मुक्ता सेविता सत्पतत्रिभिः ।
यत्र [1]राजन्ति वै गावस्तथाऽन्ये मृगजातयः ॥ १४ ॥

यत्र मोदन्ति वै व्याघ्रकुञ्जराः सह मानवैः ।
जनयत्याशु चाह्लादं स्वकान्तास्विव दर्शनम् ॥ १५ ॥

सर्वेषां सर्वदा सा भूः शुभदा चार्चनादिषु ।
कुमुदोत्पलकह्लारैराकुला सारसादिभिः ॥ १६ ॥

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1. रज्यन्ति इति स्यात् किम्

पूर्वे सरोवरं यस्या ह्यपरे आम्रकाननम् ।
महच्छरवणं वामे शस्तो दक्षिणतो नगः ॥ १७ ॥

समैकवर्णा सर्पाद्यैर्निर्मुक्ता चापि शस्यते ।
वापीकूपादिकं खातमीशाने यस्य चोत्तरे ॥ १८ ॥

शुभलक्षणयुक्ता सा सर्वसिद्धिकरी मही ।
शीतरश्मिसमस्पर्शा निदाघे तु शुभावनी ॥ १९ ॥

अत्युष्णा या च हेमन्ते रसान्वा ? (? न्विता) जलदागमे ।
[1]कांस्यभाण्डस्वना घण्टा वीणावंशरवाः शुभाः ॥ २० ॥

मृदङ्गदुन्दुभिरवा सर्वकामफलप्रदा ।
समार्धं वा समं खात्वा पांसुमुद्धृत्य पूरयेत् ॥ २१ ॥

अधिकेन भवेच्छ्रेष्ठा मध्यमा स्यात् समेन तु
अपूर्णामधमां विद्धि दुरितां तां परित्यजेत् ॥ २२ ॥

त्रिपञ्चसप्तरात्रेण यस्यां बीजं प्ररोहति ।
प्रधाना मध्यमा न्यूना सा मही परिकीर्तिता ॥ २३ ॥

प्रागुत्तरप्लवा शस्ता सदैशानप्लवा द्विज ।
कूर्मपृष्ठोन्नता योग्या सुशुभा दर्पणोदरा ॥ २४ ॥

शङ्खचक्रगदापद्मश्रीवत्सगरुडाकृतिः ।
मालामुकुटरूपा च सर्वसिद्धिकरी मही ॥ २५ ॥

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1. ख—कांस्यभाण्डरवा वापि वीणावंशरवाश्शुभा।

अतोऽन्या विपरीता च साऽनिष्टफलदा सदा ।
दूरतः परिहर्तव्या सिद्धिहानिकरी यतः ॥ २६ ॥

उक्तलक्षणसंयुक्ता यदि न प्राप्स्यते मही ।
स्वीकृत्य सर्वसामान्यां पूज्य मन्त्रांस्तु ? (?न्त्रस्तुतै)र्यजेत् ॥ २७ ॥

तत्र (? त्र) वास्तूत्तमं ? सम्यक् संख्याहीनं च होमयेत् ।
निराज्ये बहुनाऽऽज्येन मध्यदेशे यथास्थिते ॥ २८ ॥

वृक्षं वै सोत्थितं ? चैत्यकुड्यप्रासादजं तथा ।
त्यक्त्वा तु द्विगुणात्मानं [1]छायामिध्मनि गर्भवत् ? ॥ २९ ॥

शुभेऽनुकूलेऽथ दिने कुर्याद्भूमिपरिग्रहम् ।
अहिंसितेन मांसेन सक्तुना सोदकेन तु ॥ ३० ॥

फलपुष्पसमेतेन तैलक्षारान्वितेन च
स्विन्ने संस्पर्शसङ्गेन दधिक्षीरगुडेन च ॥ ३१ ॥

रजनीचूर्णयुक्तेन शाद्वलेन तिलेन च
दिग्विदिक्षु तथा मध्ये त्विदमुक्त्वा बलिं क्षिपेत् ॥ ३२ ॥

येषां वै क्रूरसत्त्वानामयं भूभाग आश्रयः ।
ते प्रयच्छन्तु मे तुष्टिं प्रयान्तु परमालयम् ॥ ३३ ॥

ध्यात्वाऽस्य सदृशं देहमस्त्रमन्त्रेण चोज्ज्वलम् ।
भूतान्याज्ञापयेत् पश्चात् तोयान्तां निखनेन्महीम् ॥ ३४ ॥

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1. प–माया

नरोऽज्ञोयं ? समो वाऽथ शमेनैकेन वीथिकाम् ।
सुशुद्धासु समाहूय गन्धाढ्याच्छिदसंयुता ? ॥ ३५ ॥

तया संपूर्य तद्गर्तमाठकाप्रहरे ? (? रे) महीम् ।
पश्चात् समैस्तृणैर्व्रीहिपूर्णां पादपपल्लवैः ॥ ३६ ॥

कृत्वा संवासयेत् तत्र गोगणं तु दिनत्रयम् ।
शोधयित्वा चतुर्थेऽह्नि लाङ्गलैः परिवर्तिताम् ॥ ३७ ॥

प्रदीप्तेनेष्टकेनाथ स्पर्शनीया च सर्वशः ।
ततः काञ्चनजं रेणुं ताम्र[1]जं तारजं तथा ॥ ३८ ॥

रत्नजं गन्धमालाढ्यं सस्यशालिफलान्वितम् ।
सपुष्पाक्षत[2]लाजाढ्यं सिद्धार्थैश्च तिलैर्युतम् ॥ ३९ ॥

श्रीकरं पञ्चगव्येन भूमौ सर्वत्र वापयेत् ।
अकृते वा कृते खाते शुद्धिमेति च तत्क्षणात् ॥ ४० ॥

[3]यस्यां सस्यादिकं सम्यग्यत्र कुत्र समाचरेत्।
शुद्ध्यर्थं मङ्गलार्थं च स्थानशुध्यर्थमेव च ॥ ४१ ॥

दृष्टादृष्टफलार्थं तु यागयज्ञादियाजिनाम् ।
ततस्समीकृत्य यदा...स्याप्रागुदप्लवात् (?यथास्यान्महीप्रागुत्तरप्लवा
॥ ४२ ॥

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1. क–ताम्रतामुरयति ग–ताम्रतायुरयंचपि
2. क–ग–जालाढ्यं
3. क–यस्यां तस्मादितं

मृदं यावद्वृषे [1]पृषेत्तोयं प्रसरं तच्च दिग्धयोः ।
पृथुभिर्मुसलैर्भूयः पीड्यं सघनकाष्ठजैः ॥ ४३ ॥

वर्षजस्पर्शसदृशीं कृत्वा मृद्गोमयाम्बुना ।
उपलिप्यानुसंमार्ज्य पाणिना वाऽथ वाससा ॥ ४४ ॥

शुभे वारेऽनुकूलेऽथ दिग्विदिक्[2]सिद्धिमाचरेत् ॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्कर संहितायां

भूपरीक्षालक्षणो नाम

द्वितीयोऽध्यायः

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1. क–...मृषेत्तोयं ग–मृतयावत्वृषेत्तोयम्
2. क–ग–सिद्धमाचरेत्

अथ तृतीयोऽध्यायः

पौष्कर उवाच—

दिक्सिद्धिलक्षणं नाम कथयस्व यथास्थिति ।
हितार्थं सर्वलोकानां ममापि च विशेषतः

श्रीभगवानुवाच—

एकस्मिन् द्विज भूभागे श्लक्ष्णे पूर्वोत्तरप्लवे ।
पूर्वापरं परिज्ञेयं प्रसिद्ध्या लक्षणेन वा

देवालयमहास्तम्भरथ्यासंस्थासु भित्तिषु ।
सकाशात साधनीयं यत प्रसिद्धं पूर्वजं तु वा

सूर्यशङ्कुसमायो [1]गाद्यत्नतः पूर्वपश्चिमम ।
विज्ञेयं लक्षणार्थं तु मध्यं वै सर्वसाधनम्

तच्च ते प्रकटं [2]वच्मि यत्र यत्र स्थितो (? तौ)[3] यथा ।
निरावरणभूभागे कुर्याद्यागगृहादिकम ।

हेमादिधातुजां कुर्याच्छलाकां चतुरङ्गुलाम् ।
यावद्द्वादशमानोत्थामुभयोर्नहुषाननाम्

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1. क–ग–गाद्यत्तवोत्पूर्वं
2. क–पश्य ग–पश्चि
3. ख–यदा

त्यक्त्वा चद्वाऽथ मानं तु त्रिभागं वा तदन्ततः ।
[1]वेधयामुपलाकारं कुर्यादेकत्र [2]चोभयोः ॥ ७ ॥

[3]सीतानीतदृढं सूत्रं कोणमाद्यन्तयोजयेत् ?
ज्ञात्वा तु विघनं व्योम शङ्कुर्वैध्रुवतेऽहनि ॥ ८ ॥

कनिष्ठाङ्गुलवद्वृत्तं प्रशस्तं दृढदारुजम् ।
सुतीक्ष्णधातुजं वाऽथ षोडशाङ्गुलमुच्छ्रितम् ॥ ९ ॥

द्वादशाङ्गुल (?चतुरङ्गुल) माभूमावारोप्य द्वादशोर्ध्वगम् ।
सशलाकं तु तत् सूत्रं [4]शङ्कुमूलावधौ न्यसेत् ॥ १० ॥

मेखलाबन्धयुक्तया वै [5]तल्लग्नं भाति पौष्कर ।
ततस्तत्तानयेत् ? सूत्रं समार्धं तु समं तु वा ॥ ११ ॥

भूमिं शलाकया कुर्यात् तेन सूत्रेण सर्वदिक् ।
समं समेन हस्तेन सूक्ष्मं साकेतलक्षणम् ॥ १२ ॥

तां च वै [6]शाङ्कवीं छायां तद्वृत्तपरिधौ द्विज ।
लक्षयेत् प्रविशन्तीं च यत्र तत्राङ्कमुल्लिखेत् ॥ १३ ॥

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1. ख–वेधाया
2. ख–बेरयोः
3. ख–सितानित
4. क–शङ्कुमूला.... न्यसेत् ग–शङ्कुमूलावधो न्यसेत्
5. क–लग्नं भवति
6. क–शङ्करीयां च ग–शङ्करीयां चाया

पश्चिमे द्विज दिग्भागे प्राग्भागे[1] त्वेवमेव हि
तद्बाह्यभ्रममाणान्तं त्वेवं वृद्धिं यदा व्रजेत् ॥ १४ ॥

यस्मिन् देशे दिवारात्रं नित्यमेव समं द्विज ।
तस्मात् पूर्वापरं तत्र न चान्यत्र तु तद्भवेत् ॥ १५ ॥

समं यत्र दिवारात्रमेकस्मिन् वैषुवे दिने ।
तत्रानेन विशेषेण ज्ञातव्यं पूर्वपश्चिमम् ॥ १६ ॥

[2]रवेर्विषुवती काष्ठा दाक्षिणादुत्तरं गता ।
तस्यां पूर्वापरौ भागौ विज्ञेयौ छायया द्विज ॥ १७ ॥

तथा पश्चिमभागस्थं देशं प्राग्भागगं तु वा ।
तस्यामभ्यन्तरस्थं वा लक्षणीयं प्रयत्नतः ॥ १८ ॥

[3]तद्बाशां पूर्वदिग्भागं भगयं ? तु विशङ्कया ।
स्वे स्वे देशे प्रथारूपं तथा देशान्तरेषु च ॥ १९ ॥

उन्नतेष्वथ निम्नेषु मध्यादू (? दू) रस्थितेषु च
ज्ञापकं दिनरात्रिभ्यां षष्टमंशं प्रकल्प्य च ॥ २० ॥

कयत्रमपि ? संवादि तत्प्रभाते नियोजयेत् ।
एकस्मिन् [4]त्रपसंकाले ? काले तु विघनाम्बरे ॥ २१ ॥

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1. क—ग—त्वकमेवहि
2. क—ख—ग—प्रवे
3. क—तद्बादिशां पूर्वदिशं पूर्वदिग्भागयत्नु विसविशङ्कया
4. ख—नृपसं

[1]राशिध्येया प्रणीता च मध्याह्नाद्यदि जायते ।
पूर्वापराभ्यां सन्धिस्थं तं देशं विद्धि सर्वदा ॥ २२ ॥

अर्धे पूर्णे तु मध्याह्ने यदि तादृग्विधाय वै
तथाविधा च दृश्यन्ते[2]शाङ्कवी... ॥ २३ ॥

.........छायाभागं चतुर्विधम् ।
पूर्वभागाधिके देशं विधेयं तेन गृह्यते ॥ २४ ॥

मेषे माध्याह्निकी छाया विज्ञेयाऽष्टाङ्गुला तथा ।
संयुक्ताद्यङ्गुला षड्भिर्वृषे पञ्चाङ्गुला भवेत् ॥ २५ ॥

चतुर्भिरङ्गुलैरूना मिथुने त्र्यङ्गुला भवेत् ।
दशैकद्यङ्गुलैर्भूयाद् द्यङ्गुली कर्कटे भवेत् ॥ २६ ॥

सिंहे मिथुनवद्विद्धि कन्यायां वृषवद्भवेत् ।
तुले तु मेषसदृशी वृश्चिके द्वादशाङ्गुला ॥ २७ ॥

अष्टाविंशतिभिर्युक्तद्यङ्गुलैर्धनुषि शृणु ।
अष्टादशाङ्गुला विप्र द्यङ्गुलैर्दशभिर्विना ॥ २८ ॥

त्रिंशद्भिर्द्यङ्गुलैरूना विंशत्यङ्गुलका झषे ।
कुम्भे कार्मुकतुल्या स्यान्मीने स्याद्[3]वृश्चिके यथा ॥ २९ ॥

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1. ग–नाशिध्येया
2. ख–शाङ्कवीयमागधीः
3. ख–वद

शङ्कोदद्वांशभाग यद्विज्ञातव्यं तदङ्गुलम् ।
तस्य यत् षष्टमं भागं बोद्धव्यं ह्यङ्गुलं तु तत् ॥ ३० ॥

एवं भूमण्डले ह्यस्मिन् [1]ह्यादावेष द्विजोत्तम ।
मध्यमं पश्चिमं पूर्वं ज्ञात्वा देशं यथास्थितम् ॥ ३१ ॥

स्वस्वदेशे यथा पश्चात् प्राग्दिग्भागे तु लक्षयेत् ।
शङ्कुं च पूर्ववत् कृत्वा तद्वदुल्लिख्य मण्डलम् ॥ ३२ ॥

प्रत्यग्भागं [2]तथेशाख्यं वृत्तक्षेत्रं तु पोष्कर ।
तस्यैव मध्यदेशं तु मध्याह्नच्छायया द्विज ॥ ३३ ॥

मच्छिन्त्य पूर्ववत् प्राचीं ततस्सूत्रं प्रासार्य च ।
पूर्वापराभ्यां सूत्राभ्यां कृत्वा कमलसम्भव ॥ ३४ ॥

त्यक्त्वा तत्सूत्रनिकटाद्दिग्द्वयात् पूर्वपश्चिमात् ।
मानं मध्यन्दिनच्छाया दिव्यं चेत् दिक्समाश्रयम ॥ ३५ ॥

व्यक्तमङ्कद्वयं कुर्यात् तद्वृत्तोपगमान्तरे ।
ततः कमलसम्भूत पुरादीनां च साधयेत् ॥ ३६ ॥

पूर्वपश्चिम [3]मध्यस्थं नानाव्यक्तमवक्षिपेत् ।
सूत्रं पूर्वापराभ्यां तु देशान्तरवशे सति ॥ ३७ ॥

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1. ख–ह्यादावेषा
2. ख–ग–तथा शक्यं
3. ख–मह्नामत्ययं

गसाध्यं तेन सूत्रेण पश्चाद्दि दक्षिणोत्तरम् ।
प्रागदत्तं वृत्तमध्ये यत् तत् सूत्रं परिमार्ज्य च । ॥ ३८ ॥

यद्यपि स्यात् तदाकारं तत्सूत्रं च तथा बहिः ।
तस्य देशस्य तत्पूर्वं [1]तत्सूत्र... ॥ ३९ ॥

सूर्योदयदिने वृत्तं तत्तन्मध्य[2]मवेक्षया ।
क्षिप्रेणैव तु कालेन ज्ञातुमिच्छति वा यदि ॥ ४० ॥

यथावत् पूर्वदिग्भागमसन्दिग्धतयाऽपि वा ।
अनेन विधिना नूनं सदेवाम्बुरुहासन ॥ ४१ ॥

सुसूक्ष्मे बहुभिर्व्यक्तैर्लेखैश्चैव निरन्तरे ।
प्राक्प्रमाणेन संपूर्य क्ष्मातलं बाह्यतः क्रमात् ॥ ४२ ॥

[3]यावच्च क्ष्मावसानं च तथा छाया (? यां) निरीक्षयेत् ।
[4]प्रविशन्ति च लेखानामुद्दिश्यैव यथा ततः ॥ ४३ ॥

यावता सा [5]पुनै............ ।
यस्मिंस्तु परिलेखा [6]भूर्वसत्या दीर्घमेव च ॥ ४४ ॥

क–ख–ग–तत्सूत्रं येति चेति च ।

मपेक्षया

क–ग–यावच्च ... वसानं

क–प्रविशास्त...लेखा

क–ख–ग–पुनैस्यामित्य (त्रि) च्छायापरके (परिके) रपि

क–सात्मतस्वस्त्या

तत् स्थानं चिह्नयेद्यत्तं वीथीनामुत्तरां दिशम् ।
समुत्पाट्य ततःशङ्कुं न चलत्यवनी यथा ॥ ४५ ॥

ततश्शङ्कुकृताङ्कस्य उदग्दिक्संस्थितस्य च
शङ्कुमूलस्थितस्यापि चिह्नस्य कमलोद्भव ॥ ४६ ॥

[1]दीर्घं प्रसार्य वै सूत्रं सुघालिप्तं तु चोपरि ।
दक्षिणोत्तरसम्रा ? तु तस्मात् ? तस्मात् पूर्वापरं तु वा ॥ ४७ ॥

परिज्ञेयः प्रयततः प्रासादादिषु साधनं ।

पौष्कर उवाच—

ज्ञातुमिच्छाम्यहं नाथं यदेतन् कथितं त्वया ।
पूर्वापरादुदग्याम्यं तस्मात् पूर्वापरं तु वा ॥ ४८ ॥

श्रीभगवानुवाच—

शङ्कुसूत्रं द्विधा भवा मध्ये विघ्नं भङ्क्त्वेत् स्फुटम् ।
कृत्वा सूत्रं तु तत्रैव निरुघनैकवर्णिना ॥ ४९ ॥

तेनेच्छादम ? सूत्रेण द्वितीयेन करेण तु ।
तच्चक्रकृद्भ्रमं सूत्रं चिह्नयेद्दिग्द्वयाद्द्विज ॥ ५० ॥

ताभ्यामन्तरस्तु दीर्घेण तयोस्संस्थेन तन्तुना ।
पाणिद्वयेन चैकैकं लाञ्छयेद्दक्षिणोत्तरम् ॥ ५१ ॥

..................पूर्वापरं लाञ्छयेद्दक्षिणोत्तरम् ।
यथा वज्राग्रवद्विप्र भवेद्भूगलाकृति ॥ ५२ ॥

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1. ख—विवयं

ननम.पपतितं सूत्रं क्षेतव्यं [1]रुचितं यतम् ।
ञायते मध्यमात्रं तु दिक्चतुष्कस्य पौष्कर ॥ ५३ ॥

मानेनाभिमतेनाथ चतुरश्रं तु साधयेत् ।
नगममण्डलयग्मादि [2]साधके जनकं तु यत् ॥ ५४ ॥

मध्यस्थितेन सूत्रेण दिक्सूत्रेणाङ्कयेत् पुनः ।
[3]ततो दिक्संलयचिह्नानां सूत्रमानं [4]निधाय तु ॥ ५५ ॥

दिक्षु चैवान्तरालानि लाञ्छ्य पूर्वोक्तलाञ्छनैः ।
ततस्सूत्रचतुष्कं तु चिह्नाच्चिह्नगतं क्षिपेत् ॥ ५६ ॥

चतुरश्रं भवेत् क्षेत्रं सन्दिग्धस्य महामुने ।
[5]सूत्रापरपरागेव त्रिवृष्टिनिर्माणसिद्धये ॥ ५७ ॥

पूजनीयश्च विधिवत् पुरुषो वाऽथ संस्थितः ।
छायोत्थो यः पुनर्विप्र विश्वरूपस्य वै विभोः ॥ ५८ ॥

सर्वदिक्षु समैर्भागैर्नवधा संविभज्य च ।
सूत्रैस्सुधावलितैश्च यागागारवसुन्धराम् ॥ ५९ ॥

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1. ख–रुचिरं
2. ख–साध्यते
3. ख–तं तावक्
4. ख–निधाय च
5. ख–परागे च

एकाशीतिपदोपेतां कृत्वैवं तां प्रयत्नतः ।
[1]प्रत्येकास्मि.........कुर्यात् तत्तुर्यांशेन चाम्बुजम्

दलाष्टकयुगं चैव कर्णिकाकेसरान्वितम् ।
आनीशरक्षोवायव्यबहिः कोणपदेषु च

चतुष्टयं यत् पद्मानां केवलं तच्चतुर्दलम्
ईशानपदपद्मात्तु समारभ्य प्रपूजयेत्

बाह्यपङ्क्तिषु पद्मेषु क्रमाद्देवान् सुरानृषीन् ।
वृषाङ्कपदपद्मे तु ब्रह्माणं कर्णिकान्तरे

ईश्वरं तपनं चैव दितिं चैव तथाऽदितिम् ।
पूर्वपत्र समारभ्य विन्यसेद्यावदुत्तरम

एवं तस्मिन् पदाब्जे तु पूजयित्वा तु पञ्चकम् ।
षट्कं च ततस्सम्यग्विबुधानां च सप्तकम्

क्रमात् सप्तपदस्थानां पद्मानां कर्णिकोपरि ।
[[2]वाग्वा]ख्यं चापवत्सं च जयेन्द्रो[3]समशीयकः ?

रविस्सत्यात्मदेवौ च ततो वह्निपदाम्बुजे ।
भूयः पितामहं मध्ये पूर्वपत्रे न्यसेद्वृशम्

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1. क–ग–प्रत्येकस्मिन्वते य–प्रत्प्रेकस्मिन्यते
2. ख–पूयूवाख्यथवत्सं
3. ख–समरीयकः

गगनं हि विभु पूषा दक्षिणे पश्चिमोत्तरे ।
इ[2]ृवैवं कोणपद्मेषु पत्रस्थं च चतुष्टयम् ॥ ६८ ॥

पद्मे राक्षसकोणान्तमम्बुजेष्वथ सप्तकम् ।
सविताख्यं च सावित्रं [1]स्वस्त्ययं च ग्रहक्षमम् ॥ ६९ ॥

विवस्वान् धर्मदेवस्तु गन्धर्वाधिपतिस्स्मृतः ।
पद्मे नैर्ऋतकोणस्थे भूयो ब्रह्माणमन्तरे ॥ ७० ॥

भृङ्गाख्यो भृङ्गराट् चैव ततः पितृगणाधिपः ।
देवो [2]द्वापरिकाख्याश्च (? दौवारिकाख्यौ च)
[3]प्राक्पत्रादौ चतुष्टयम् ॥ ७१ ॥

[4]ततोऽष्टपद्मपद्मेषु देवतासप्तकं क्रमात् ।
कर्णिकान्तर्गतं न्यस्य यावद्वायुपदावधि ॥ ७२ ॥

इन्द्रश्चेन्द्रपदाख्यश्च [5]सुग्रीवं (? वः) कुसुमद्विजः ।
मित्राख्यो वरुणश्चैव त्वं (? त्व) सुराधिपतिः पुनः ॥ ७३ ॥

वायव्यपदपद्मे तु मध्ये चैव प्रजापतिम् ।
प्राक्पूर्वादिषु [6]पद्मेषु (? पत्रेषु) शेषश्चाधर्म एव च ॥ ७४ ॥

1. क–ग–स्वस्यन्हग्रह
2. ख–द्वौ परिघाः काश्च
3. ग–प्राक्पत्राष्ट
4. क–ख–ततोष्टपद्मपत्रेषु
5. सुग्रीवं कात्सुमुद्विज
6. ख–पद्मेषु

यन्मया (? यक्ष्मा) धिपतिश्चैव ? नागेन्द्रस्तदनन्तरम् ।
सप्तकं देवतानां च पूर्ववत् पूजयेत्ततः ॥ ७५ ॥

पूर्वाख्यो रुद्रदासश्च [1]मुख्यो भल्लूकसोमकौ ।
धा (ध) राधरश्च मत्संज्ञा (? ज्ञ) इत्येते देवतागणाः ॥ ७६ ॥

पूजयित्वा ततः पश्चादेकैकस्मिंस्तु पङ्कजे।
स्वनाम्ना वास्तुनाथं तु पत्रमध्ये स्थितं यजेत् ॥ ७७ ॥

कोणभागस्थपद्मानां केसराधो यजेच्च तम् ।
प्रणवं वास्तुनाथाय नमश्चान्ते प्रपूजयेत् ॥ ७८ ॥

तत्राष्टकमले (? दले) नैव पूर्य वर्णाष्टकेन तु ।
पूजयित्वा विधानेन पुष्पधूपादिकेन च ॥ ७९ ॥

दधिक्षीरोदकेनैव भक्ष्यैस्सफलमूलकैः ।
इष्ट्वैवं विबुधव्रातं बाह्यान्तःकरणे पुरा ॥ ८० ।

तदन्तरपदाब्जानामीशकोणादितः पुनः ।
नागकुण्डलवद्ब्रह्म ? [न] दक्षिणावर्तकेन तु ॥ ८१ ॥

यावन्मध्यपदाब्जं तु पूर्य वर्णाष्टकेन तु ।
मातृकावर्णभेदेन ह्यकारादिक्रमेण तु ॥ ८२ ॥

यावद (दूह) कारवर्णं तु ततोऽब्जेऽब्जे दलेषु च ।
तेनैव क्रमयोगेन पूजयेद्देवतागणम् ॥ ८३ ॥

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1. क–मुखो भल्लक ख–मुख्यो भल्लूक

द्वितीयावरणे चैव अन्तर्यागे निबोध मे ।
[1]धाता यन्ता ध्रुवः काल (? का) माम ? कर्ता यजेत्ततः ॥ ८४ ॥

जीवं प्राणतिरोयज्ञं ? रविकारं विरेव च ? ।
लोकनाथो विधाता वै भगस्त्वष्टा नियामकः ॥ ८५ ॥

यदेव न च कल्याणो
स्रष्टारो विश्वकर्मा चेदित्येता ? कमलोद्भव ॥ ८६ ॥

देवताश्चान्तरे पूज्याश्चतुर्विंशतिसंख्यया ।
एतेषामन्तरे भूयस्तृतीयावरणे शृणु ॥ ८७ ॥

षोडशानां ततस्संख्या.........देवतागणम् ।
समुद्रमितरे द्वीपा मासा नाड्यश्च तारकाः ॥ ८८ ॥

विश्वेदेवाश्चाप्सरसो मनवो ऋषयस्तथा ।
वसवो मरुतस्सिद्धा नागास्साध्या मि......... ॥ ८९ ॥

चतुर्थावरणे न्यसेत् ।
तत्पादादौ नवानां तु पद्मानां पत्रमध्यतः ॥ ९० ॥

मध्यपद्मे तु पत्रस्थं विश्वरूपं यजेत् प्रभुम् ।
[2]यस्यैयं देवताचक्रं वाहनाश्चानुयायिभिः ॥ ९१ ।

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1. क–...................... कालमाम
2. क–ग–यस्येयं

संयुक्तं तिष्ठते देहे सफलस्य महात्मनः ।
प्रणवेन स्वनाम्ना च नमस्कारयुतेन च

एकैकं पूजयेद्देवं तथैकैकं द्विजाक्षरम् ।
इत्येवमुत्तरस्यां दिक् पूर्वस्यां वाब्जसम्भव

[1]विविक्तमुद्धरेत् क्षेत्रं सुतुर्यारित्व[2]भानये ?
[3]यस्मादतीव तुर्यश्री ? वास्तुक्षेत्रमसिद्धिदम्

[4]विवृतास्सिद्धयस्सर्वाः प्रवर्तन्ते सदा नृणाम ।
सामान्यादविकाराद्वा शान्तिर्भवति शाश्वती

अत एव हि तत् क्षेत्रं वर्धनीयं प्रयत्नतः ।
प्रत्ययार्थं हि मोक्षस्य सिद्धयस्संस्थिता यतः

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां

दिक्सिद्धिलक्षणो नाम

तृतीयोऽध्यायः

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1. क–ग–विषक्त......क्षेत्रं
2. ख–मानयोः
3. ख–यस्मार्वति चतुर्यशः
4. क–ग–विकृती

अथ चतुर्थोऽध्यायः

पौष्कर उवाच—

यदर्थमेव देवेश [1]चतुरश्रं त्वयोदितम् ।
तदादिश प्रमाणेन यागानां मन्दिरादिकम् ॥ १ ॥

श्रीभगवानुवाच—

सुप्रणीतं प्रमाणं च ज्ञात्वा वै माण्डलीयकम् ।
अप्रणीतप्रमाणा वा मानमाहृत्य मण्डलात् ॥ २ ॥

[2]ततश्चास्त्रायते मानमस्य भूतेस्तथैव च ।
अभूय ? बलिभूमानां भ्रामणीमानमेव च ॥ ३ ॥

ज्ञात्वा समाहरेत पश्चात् प्राकारं मण्डलं तु वा ॥

पौष्कर उवाच—

प्रणीता मानसामान्या मानानां वा जगद्गुरो ।
यागानां विस्तरं ब्रूहि अस्रादेर्भूमिविस्तृताम् ॥ ४ ॥

श्रीभगवानुवाच—

जालान्तरगते सूर्ये [3]भाति रेणुगणश्च यः ।
स एष परमाणुस्स्यादष्टाभिस्तैरणुस्स्मृतः ॥ ५ ॥

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1. ख—चतुरश्रस्त्वयोदितः
2. ततश्चाख्यायते इति स्यात् किम्
3. ख—पश्येन्नेणु

अणुभिः क्रमलोद्भूत तैस्तु [1]लिक्षाऽष्टभिर्भवेत् ।
ताभिर्लिक्षाष्टकैर्यूकां विद्धि यूकाष्टकं यवम् ॥ ६ ॥

अष्टभिस्तु प्रमाणोत्थैरङ्गुलं च यवोदरैः ।
गोलकं हि [2]कलश्चैव नाम स्याद्व्यङ्गुलस्य च । ॥ ७ ॥

[3]षट्कलं च स्मृतं तालमध्वनीनवकर्मणि ।
चतुर्विंशतिभिर्ब्रह्मन् हस्तस्तैरङ्गुलैर्भवेत् ॥ ८ ॥

तेनैव हस्तमानेन गुरुशिष्योत्थितेन च ।
मण्डलादौ तु सर्वत्र [4]निदध्या [न्मान] कल्पना ॥ ९ ॥

भिन्नप्रमाणयागानामस्त्र[5]भूमैकजोत्त...... ।
आद्यद्वादशभिर्मानमङ्गुलैः परिकीर्तितम् ॥ १० ॥

[6]द्वितीयमष्टादशभिश्चतुर्विंशतिभिः परम् ।
[7]अङ्गुलात्रेपनत्वान्या ? त्र्यङ्गुलाचतुरङ्गुलाः ॥ ११ ॥

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1. क–लक्ष्याष्ट
2. ख–कलाश्चैव
3. ख–षड्गोलं च
4. क–निदध्या ... कल्पना
5. ख–ग–भूमैकजोत्तवम्
6. ख–द्वतीयं द्वादशाविश्च
7. ख–अङ्गुलानेवनात्वानु

षोडशाङ्गुलमानेन[1].........क्षाधिका सताम् ।
सार्धहस्ता द्विहस्ताश्च तदा सार्धद्विहस्तकाः ॥ १२ ॥

वीथिका स्वल्पविस्तारा यागानां समुदाहृता ।
अधमं मध्यमं [2]हस्तो यागानां सा त्रिहस्तका ॥ १३ ॥

अधिका सार्धहस्तेन[3]वीथी शुभतरा मता ।
कार्या विस्तीर्णमानानां यागानां सा मिन्नरूपिणांम ॥ १४ ॥

गमनेमिचतुर्हस्ता षड्गोलक[4]युताऽथवा ।
[5]युगाख्यस्य च चक्रस्य अन्तेप्रद्विसमा ? स्मृता ॥ १५ ॥

स्वैव सांवत्सरी यस्य द्वादशाङ्गुलकैर्विना ।
बलि[6]पुष्पा.........भूस्ताभ्यां विविक्तां परिकल्पयेत् ॥ १६ ॥

[7]अस्त्राति.........यं प्रगीतमया च ते ? ।
भूभागे संमितं कुर्यात् सर्वेषां च पृथक् पृथक् ॥ १७ ॥

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1. क-ग–तंवेद्य
2. ख–हस्तं
3. क–ग–विधिश्शुभ
4. ख–युता तु वा
5. क–ग–युगाभ्यास्य च
6. क–ख–पुष्पास्य
7. ख–ग–अस्त्रातिष्वति......मतं

वितानानां च यागानां [1]स......धसमं भवेत् ।
कुर्याच्च भूमिविस्तारमस्याप्युक्तं प्रमान्तिकम् ॥ १८ ॥

हस्तादिपञ्चहस्तान्तं यागमानं च सङ्गतम् ।
ऊनाधिकं च पञ्चहस्ता[2]न्मा (न) मस्य प्रजायते ॥ १९ ॥

यावद्द्वादशहस्तं स्यात् किञ्चिद्धीनं तु [3]वाऽधिकम् ।
मध्यमं[4]विद्धि तन्मानं ततोर्ध्वं तु स्मृतं महत् । ॥ २० ॥

प्रमाणमेवमादौ तु चिन्तयित्वा प्रयत्नतः ।
[5]यागवेश्म.........कुर्यात्तस्य तु लक्षणम् ॥ २१ ॥

स्वल्पमण्डलगेहानां हस्तेनैकेन कल्पयेत् ।
[6]वैपुल्यं विप्र भित्तीनामथवार्धाधिकेन तु ॥ २२ ।

द्विहस्तं मध्यमानां तु [7]भित्ति......... ।
विस्तीर्णा यागवेश्मानां भित्तिविस्तारमब्जज ॥ २३ ॥

कुर्याद्धस्तचतुष्केण पञ्चकेनाथवेच्छया ।
षट्सप्ताष्टसमोच्छ्राया महीयं सङ्गवेषु च ॥ २४ ॥

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1. ख–सकलोत्थसमं ग–सकगोर्धसमं
2. क–ग–न्मास..............प्रजा........
3. ख–साधिकं ग–बाधिकं
4. क–विहितं ग–विधितन्मानं
5. ख–ग–यागयेन्मस्तहरणं
6. ख–वैपुल्यं इत्याद्यर्धचतुष्टयं गलितम्
7. प–भित्तिममातिमशा भवेत्

नवहस्ता द्विजश्रेष्ठ दशका [1]दशधोच्छ्रिता।
[2]भक्ति (? भित्ति) सङ्ख्या तु सम्पाद्य मध्यमानं तु सर्वदा ॥ २५ ॥

करद्वादशदीर्घं च तथैवैकाधिकं तु तत् ।
चतुर्दशोच्छ्रितं वाऽपि वितानां प्रकल्पयेत ॥ २६ ॥

अस्य न्यूनाति वा हि (? पि) स्यान्माण्डलीयस्य सर्वदा ।
त्रिविधं भित्तिमानं तु [3]मध्याह्ने तद्व्यपेक्षया ॥ २७ ॥

कल्पनीयं............माया संख्यया कमलोद्भव ।
उत्तरोत्तरया चैव [4]वैपुल्येन सहैव हि ॥ २८ ॥

काष्ठपक्वेष्टकामिश्रं सुधालेपाय सात्विकम् ।
यागमण्डपनिर्माणं प्रशस्तं सर्वसिद्धिदम् ॥ २९ ॥

यथाकालं यथादेशं कुर्याद्वित्तानुरूपतः ।
स्वल्पानां यागवेश्मानां द्वारमेकं प्रकल्पयेत् ॥ ३० ॥

मध्यतः पूर्वादिग्भागे पश्चिमे ह्येवमेव च ।
दिगन्तरपरित्यागात् [5]कृत (? दतद्) द्वारमसिद्धिदम् ॥ ३१ ॥

1. क–दश .... ताम्
2. क–भक्त
3. क–मध्या व्यपेक्षया ग–मध्याह्ने व्यपक्षया
4. क–ख–वैपुलेन
5. क–ग–घ–त्यागं

तस्माद्दिक्षु प्रयत्नेन मध्यतो विनिवेशयेत् ।
मध्यप्रमाणगेहानां द्वे द्वारे पूर्वपश्चिमे ॥ ३२ ॥

अतिविस्तीर्णमानानां प्राकाराणां प्रकल्पयेत् ।
दिक्षु द्वारचतुष्कं तु प्राकाराणां तथैव हि ॥ ३३ ॥

अन्नत्रयेण न्यूनानां कुर्यात् सार्धेन चोच्छ्रितम् ।
स्वविस्ताराच्च मध्यानां चतुर्थांशेन कल्पितम् ॥ ३४ ॥

अन्येषां पश्चिमांशेन द्वारोच्छ्रायं प्रकल्पयेत् ।
त्रिभागेनाथ वर्धेन ? (? वार्धेन) [1]सोच्छ्रायाद्धि विविक्तता ॥ ३५ ॥

द्वारीयशाखायुग्मस्य उदुम्बरयुगस्य च ।
उच्छ्रायात् पश्चिमांशेन न्यूनानां विस्तृतिर्भवेत् ॥ ३६ ॥

चतुर्थांशेन मध्यानामथोर्ध्वानां त्रिभागतः ।
विस्तरार्धेन बाहुल्यं [2]शङ्खवादींस्तान् समाचरेत् ॥ ३७ ॥

पञ्चसप्तक्रमाच्छाखानवकेनान्वितं तु तत् ।
द्वारे द्वारे तु शाखाभ्यां चतुर्थांशे व्यवस्थिते ॥ ३८ ॥

द्वारस्थं[3]द्विति (? भित्ति) स्थितिं कुर्यात् स्वदिग्भागक्रमेण तु ।
वज्रनाभं हरीशं च पूर्वस्यां दक्षिणोत्तरे ॥ ३९ ॥

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1. ख–सोच्छ्रायाद् विद्धि वित्त
2. क–शङ्खादी......समाचरेत्
3. सर्वत्र 'द्वितिस्थ' इत्येवास्ति

शङ्खचक्रधरं चैव वज्रनेत्रलताधरम् ।
निषेधाभिनयोपेतं श्रोणीतटकरार्पितम् ॥ ४० ॥

हर्यस्वरूपसदृशं नेत्रवृन्दं यदेव हि ।
क्रूरं [1]दृगद्भुतोपेतं वज्रनाभं प्रकल्पयेत् ॥ ४१ ॥

एवमेव हरीशं च निषेधाभिनयोज्झितम् ।
प्रवेशाभिनयाख्येन पाणिना किन्तु चिह्नितम् ॥ ४२ ॥

एको ह्यत्र निषेधं च स्वभक्तानां करोति वै ।
भक्तानामपरश्चैव प्रवेशं संप्रयच्छति ॥ ४३ ॥

द्वारे द्वारे प्रतीहारद्वयस्यैव प्रयोजनम् ।
धर्माध्यक्षो नियन्ता च [2]दक्षिणे दक्षिणोत्तरम् ॥ ४४ ॥

बाणकार्मुकमेकस्मिन् [3]पाणौ पाशं तथापरे ।
कुर्यादन्तकसादृश्यौ पूर्ववद्भुजभूषितौ ॥ ४५ ॥

किन्तु दण्डगदाहस्तौ वज्रचक्रविवर्जितौ ।
शुद्धाक्षममृतानन्दं प्रतीच्यां दक्षिणादितः ॥ ४६ ॥

[4]बाणकार्मुकमेस्मिन् पाणौ पाशं तथापरे ।
अन्यत् करचतुष्कं यदव्यग्रं पूर्ववद्भवेत् ॥ ४७ ॥

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1. क–ग–दृग्गतोतोपेतं
2. ख–दक्षिणे दक्षिणोत्तरं इत्यक्षराणि दृश्यन्ते । इदं प्रमादपतितं समनन्तरार्धस्य अन्त्य पादगतम्
3. श्लो. ४७ अंशः
4. ख–इदमर्धं गलितम्

आकृतौ जलनाथस्य सदृशो सर्वदैव हि ।
वसुनाथं सुधानन्दमुदग्दिग्दक्षिणोत्तरे ॥ ४८ ॥

खड्गमुद्गरहस्तौ च प्राग्वच्छेषं चतुष्टयम् ।
कराणामनयोः कार्यं [1]रूपेणोडुपतेस्समौ ॥ ४९ ॥

ततस्सारसकह्लारसचक्रं कम्बुपालिभिः ? ।
.........वनमालाविभूषितम् ॥ ५० ॥

स्वस्ति[2]राम रक्षीश.........यमुनान्वितम् ।
पूर्णकुम्भश्रियोपेतं नागेन्द्रैस्सारसान्वितैः ॥ ५१ ॥

भूषयेद्द्वारशाखाभ्यामूर्ध्वो[3]दुम्बरकं द्विज ।
व्यालसिंहगजाश्वाद्यैरुदुम्बरमतस्ततम् ॥ ५२ ॥

पूर्वे (? श)णीयं ? न पूर्वोक्तैर्युक्तं कुर्यात कदाचन ।
त्रिभागेनोन्नतद्वार उच्छ्रायार्धेन सम्ययत् ? ॥ ५३ ॥

शाखाद्यैर्द्वारवत्युक्तं गवाक्षगणमीदृशम ।
[4]दिक्कलीकं (? कीलकं) समापाद्य द्विचतुष्षट्कसंख्यया ॥ ५४ ॥

द्वाराणां सगवाक्षाणां कपोतौ सुमनोहरौ ।
विचित्रचित्रौ पङ्क्तौ च [5]निसृतौ वा प्रकल्पयेत् । ॥ ५५ ॥

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1. क–ग–रूपेण सुपतैः
2. ख–ग–रामपरक्षोशस्तवोवोयमुना
3. ख–दुम्बरके
4. क–विवक......समापाद्य
5. क–ख–ग–घ–निधमौ

दार्षयिसाङ्गोपेतरवद्वारादिकं द्विज ।
मित्तिरन्धं विनिश्चित्य विचिन्त्वीयात् क्रमेण तु ॥ ५६ ॥

स्तम्भविन्यासमधुना मण्डपानां निबोध तु ।
यागागारगणस्वल्पं [1]यत्तत् स्तम्भविवर्जितम् ॥ ५७ ॥

शेषस्तम्भयुतं कुर्याद्यथा तत् कथयामि ते ।
बलिभूमिसमीपानां यागभूमेस्समन्ततः ॥ ५८ ॥

त्यक्त्वा भू (? भ्र) मणिभूभागात् स्तम्भविन्यासमुच्यते ।
[2]प्रच्यादिदिक्चतुष्कं तु मध्यसूत्रेण पौष्कर ॥ ५९ ॥

समीक्षयित्वा तान् सर्वांस्तत्र स्तम्भावलिं न्यसेत् ।
पूजार्थमुपविष्टस्य स्तम्भेन स्याद्यथाक्रमम् ॥ ६० ॥

स्तम्भानामन्तरं चैव सन्ततस्संख्यया यजेत् ।
चतुष्कमष्टकं चैव चतुष्कं च द्विरष्टकम् ॥ ६१ ॥

त्रिरष्टकं च स्तम्भानामथवा चतुरष्टकम् ।
तत् सार्धं द्विगुणं वाऽथ ज्ञात्वा मण्डपविस्तृत (? ति) म् ॥ ६२ ॥

[3]स्तम्भानि च सुवृत्तानि अष्टाश्राण्यथवा द्विज ।
द्विषट्कषोडशाश्राणि नानाकर्मयुतानि च ॥ ६३ ॥

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1. ख–तत्तत्तत्त्
2. क–ग–प्राच्याद्य
3 क–ग–स्तम्भानिव सुवृत्तानि

शिष्टानामर्धे[1]विस्तारात् तत्रियं वाऽथवा द्विज ।
स्थूलान्यथ यथालाभं तथा रव्य (? चायव्य)पेक्षया ॥ ६४ ॥

अथ भित्तिसमाविष्ट आसनादिविभूषितम् ।
चतुरभ्यधिकं चैव स्तम्भेभ्यः कन्यकागणम् ॥ ६५ ॥

नियोनियम ? (? नियमोऽस्यतु) सर्वत्र नियमोऽयं न पौष्कर ।
यत्र स्तम्भो नरजितास्तत्र स्तम्भसमन्वितम् ॥ ६६ ॥

[2]चतुरश्रचतुष्पष्टिसंख्यास्तम्भा[3]विव········ ।
अन्यपूर्णानि धामानि चतुष्कं कन्यका न्यसेत् ॥ ६७ ॥

स्तम्भानां रचनाद्यानां स्तम्भाव्यास ? महामते ।
द्व्यर्धभागप्रमाणेन तासां विस्तारमाचरेत् ॥ ६८ ॥

त्रिभागेन स्वविस्तारं तद्बाहुल्यं तु पद्मज ।
एवमादीनि सर्वेन [4]युग्मास्तम्भगणाः पुरा ॥ ६९ ॥

कृत्वा तदूर्ध्वगं पश्चात् समारोप्यस्तुलागणः ।
ऊर्ध्वं तच्छादनार्थं तु यथा तद्वदतश्शृणु ॥ ७० ॥

भित्तिबन्धं पुरा कृत्वा युक्तितः कन्यकागणम् ।
बन्धैः [5]कार्ष्णायसाद्यैस्तु यथादौ लभमग्रजम् ॥ ७१ ॥

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1. क–विस्तार......यं वा
2. क–ग–चतुरष्टचतु
3. ख–विवर्जनम् ग–विवर्जया
4. क–ग–युगास्तम्भ
5. ख–काष्ठायसा

शावयन्ते [1]हारमु.........न यात्युम्भूलता यथा ।
त्रिचतुःपञ्चहस्ताद्वा प्रमाणं चतुरङ्कणम् ॥ ७२ ॥

स्तम्भानामग्रतस्ताक्ष्यों यागभूमे[2]र्द्विजो ध्वजः ।
सन्धार्य बल्वंशैस्तु सुस्पष्टैस्सुदृढैस्ततः ॥ ७३ ॥

स्तम्भकन्याशिरोबन्धं कृत्वा यत्नेन वेतुला ? ।
पुरा मूलं न्यसेद्भित्ति नो[3].........र्गतम् ॥ ७४ ॥

वेधयित्वा ततो मूलं तस्मिन् काष्टे भुजं न्यसेत् ।
भित्तिजं लम्बमानस्य स्थूलतुर्यांश्रलक्षणम् ॥ ७५ ॥

दृढकाष्ठसमुद्भूतैस्सस्थूलैर्बहुभिस्तथा ।
स्तम्भानां कन्यकानां च तुल्यानां तु तथा द्विज ॥ ७६ ॥

बन्धश्च सदृशं दद्यात् पात्रैश्चायसनिर्मितैः ।
शङ्कुभिश्शृङ्खलाद्यैश्च बहुभिस्स्याद्यथाचलम् ॥ ७७ ॥

तुलामूलप्रदेशेऽथ भित्त्यादुपरि पौष्कर ।
इष्टकाभिः सुधालेपैः [4]कुर्याच्छीर्षगणं महत् ॥ ७८ ॥

अथ चन्द्रसमाकारमथवाङ्क (? म) [5]लसारवत् ।
क्रममाणविलाकाशं ? तदूर्ध्वे खं विराङ्गणम् ॥ ७९ ॥

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1. हारमुबगौसुं
2. ध्वजो द्विज इति चेत् साधु
3. ख–ग–नो किं चिदेवि
4. क–कुर्याद्विधिगणं
5. क–सारयत्

[1]त्रिमण्याख्यं कृतं मार्गं भित्तेस्स्तम्भावसातन (? नक)म् ।
तुलानामूर्ध्वगं सर्वं भित्तिभूमिं समापयेत् ॥ ८० ॥

सह मृत्काष्ठवर्गैस्तु चूर्णेन क्षीयते न तु ।
तुलाशयस्यैवमेवं स्थितिं कृत्वा च[2]वर्ष्मतः ॥ ८१ ॥

कुर्यात्तदग्रतो भूयश्चितिं चावलसिद्धयेत ? ।
स्तम्भप्रदेश[3]कण्ठानां रोप्यो बहुगुणो दृढम ॥ ८२ ॥

निर्गतं च तुलान्तं यत् तच्छिरोपरि विन्यसेत् ।
तुलया सह तद्बाहुं प्रायश्शस्त्रेण बन्धयेत् ॥ ८३ ॥

किन्नरोरगगन्धर्वयक्षविद्याधरैस्सह ।
क्रीडमानास्स्वकान्ताभिस्ते च कार्यास्तुलाधराः ॥ ८४ ॥

ततस्तुलानामग्रे तु सुलग्नां स्तम्भसन्ततिम् ।
किञ्चित् समुच्छ्रितं दत्त्वा परितः पद्मसम्भव ॥ ८५ ॥

[4]शङ्को............च्छादनस्य स्थितस्य च ।
स्तम्भानामूर्ध्वगं दद्यान्नियुतं तु तुलागणम ॥ ८६ ॥

तत्तुलामूर्ध्वगं दद्याद्बाहुं कुब्जप्रसारितम् ।
सुगन्धमावसेनैव विश्रान्तं प्राक् तुलोपरि ॥ ८७ ॥

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1. क—क्रमव्यालयं तु तम्मार्गं
2. ख—वर्गतः
3. ख—कर्णानामाप्यो
4. ख- शङ्कोश्शनार्थमुतीव ग—शङ्कोश्शनार्थमुत्थीय

तस्यापि [1]पूर्ववद्दद्याद्बन्धं च तुलया सह ।
उपबाहुद्वयेनापि तिर्यग्युक्तेन [2]सार्यताम् ॥ ८८ ॥

प्राक् पूर्वं च तुलाग्रस्थं दद्यादग्रभुजं पुनः ।
पश्चादुपतुलानां तु अग्रतो वंशसन्तति ॥ ८९ ॥

रोप्यं संकोपयेदग्रमप्रसुप्तमिवाम्बुजम् ।
तिर्यक् प्रसारितैर्वंशैर्लघुभिर्लघुभिः क्रमात् ॥ ९० ॥

प्रपूर्यमन्तिकं तं तु छादनीयं च तत्ततः ।
तनुभिर्लघुभिश्चैव काष्ठैरेश्च गणैर्दृढैः ॥ ९१ ॥

[3]वर्गैर्मृण्मयैर्वाथ कोय ? सन्धरणक्षमैः ।
भित्तौ भित्तौ चतुर्लेर्वा प्रलयानि च योज्य च ॥ ९२ ॥

मध्ये मस्तकचन्द्राणां चन्दनाद्यच्युतस्य च ।
कदाचित् तस्य मेघोत्थं मेघस्य [4]वहनाय च ॥ ९३ ॥

पादपृष्ठयुते देशे.........काले ह्युपार्जिते ।
क्षिप्रकर्मप्रसिद्ध्यर्थं शरकाष्ठमयं शुभम् ॥ ९४ ॥

गवाक्षकान्वितं चैव द्वारैस्तु परिभूषितः ।
छन्नं वितानकेनोर्ध्वे प्राकारं परिकल्पयेत् ॥ ९५ ॥

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1. ख–पूर्ववद्दत्वा बन्धं
2. ख–साध्यतां
3. क–वर्ग.....सन्धारण
4. सर्वत्र 'वाहनाय च' इत्येव वर्तते

रजोनिर्मुक्तयागानां [1]दिक्.........पलिखितात्समम् ।
गैरिकाकुङ्कुमाद्यैश्च स्त्रीणां नानाविशेषतः ॥ ९६ ॥

दीर्घकालीयकानां तु कुर्यात् पक्वेष्टकादिकैः ।
प्राकारं गोपनार्थं तु प्रोन्नतं सुदृढं महत् ॥ ९७ ॥

चतुरश्रं [2]सुवृत्तं च त्रिकोणं वा मनोहरम् ।
सदृशं पूज्ययागस्य [3]तज्ज्ञानकलितं दृढम् ॥ ९८ ॥

कृत्वैवं मण्डपं युक्त्या तन्मध्ये तु प्रकल्पयेत् ।
दृढां समां तदाकारामीषत् प्रागुत्तरप्लवाम् ॥ ९९ ॥

प्रोच्छ्रितां च विशेषेण स्थलां दर्पणसन्निभाम् ।
[4]सामान्या न भवेद्येन मेदिनी मण्डपस्य तु ॥ १०० ॥

तत्तु पूजोत्सुकामानां ? कुर्यादीनां ? तु पौष्कर ।
विविक्तेनाङ्गुलानां तु प्रोन्नतेर्यावदष्टकम् ॥ १०१ ॥

एकवृद्ध्याल्पवेश्मानां नित्यं कुर्यात् स्थलागणम् ।
नाकाङ्गुलोन्नतेस्तद्यावत पञ्चदशाङ्गुलम् ॥ १०२ ॥

प्रोन्नतत्वं स्थलानां च मध्यमेषु गृहेषु च ।
चतुर्विंशत्यङ्गुलान्तमुच्छ्रायं षोडशाङ्गुलम् (लात्) ॥ १०३ ॥

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1. ख–ग–दिक्पलोल
2. ख–सुवृत्तं तु
3. क–ग–तज्ज्ञान
4. ख–सामान्या तु

प्रागेव वृद्धया कर्तव्यं ज्येष्ठाकारं गणस्य च।
एतदुच्छ्रायमानं तु कथितं ते स्थलासु च ॥ १०४ ॥

पादमर्धं तु हस्तं वा विस्तारात सर्वदिक्षु वै।
स्थलानामिष्टकाद्यैश्च चिन्वीयात् प्रथमं ततः ॥ १०५ ॥

मृदा संपूर्य तन्मध्यमीषद्वालुकयाऽन्वितम्।
परीक्ष्य केशकीटादीनारोग्यं तदनन्तरम् ॥ १०६ ॥

यावद्भवति पूर्वोक्तं लक्षणं वा विशेषतः।
स्थलीं मध्योदितां रम्यां [1]सप्तमाहं परीक्ष्य च ॥ १०७ ॥

न ददाति यथा भेदं यागयोग्या भवेत्ततः।
प्रतिष्ठाप्य ततो ब्रह्मन् वेदिकातोरणान्विताम् ॥ १०८ ॥

बहिश्चतुष्किकाश्राणां समीपे न तु दूरतः।
चतुष्पादसमायुक्तमनेकाङ्घ्रियुता यदि ॥ १०९ ॥

मध्यदेशाच्चतुर्दिक्षु सुसमेष्वन्तरेषु च।
कुर्याद्वै पादविन्यासं वेदैर्वेदविदां वर ॥ ११० ॥

चतुर्द्वादशपादा सा विंशत्यङ्घ्रिसमन्विता।
अष्टाष्टाधिकवृद्धया वा संयुगापादसन्तते ॥ १११ ॥

क्षमाविस्तारजेनैव मिश्रैराधेयविंशकैः।
तस्मिन् यागगृहे दत्ता पुरा स्तम्भावली शुभा ॥ ११२ ॥

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[1] सप्तमासं

चत्वारि तोरणान्यस्मिंश्चतुर्दिक्षु नियोज्य च ।
त्रीणि त्रीण्यथवा सम्यगेकैकस्यां न्यसेद्दिशि ॥ ११३

बुद्ध्वा मण्डपविस्तारपञ्चकं सप्तकं तु वा ।
वेश्मनि स्तम्भहीने तु वेदिकातोरणस्य तु ॥ ११४

कार्या लक्षणसंयुक्ता यादृक् तदवधारय ।
पूर्वं सामान्यमानेन सविशेषेण वै ततः ॥ ११५

पावनैर्यज्ञकाष्ठैश्च सुदृढैस्सरलैस्समैः ।
तुलायामोद्भिन्नैर्दण्डैस्स्वस्वरांशविवर्धितैः ॥ ११६

वेदवेदविदां श्रेष्ठ प्रोच्छ्रायेण भवेच्छुभः ।
तेनैवायामयोगेन कुर्यात् पादाधिकेन च ॥ ११७

तोरणानां समुच्छ्रायं तत्त्रिभागेन विस्तृतिः ।
तद्दण्डनिचयं सर्वमूर्ध्वदण्डगणं विना ॥ ११८

त्रिधा कृत्वा समैर्भागैरूर्ध्वगा वर्तुला भवेत् ।
तदधस्तद्द्वितीयं यत् तदष्टाश्रं समापयेत् ॥ ११९

चतुरश्रं तृतीयं तु [1]भागात्तत्तदधः स्थितम् ।
सर्वाण्याधेयदण्डानि सर्वतो वर्तुलानि च ॥ १२०

चतुरश्राणि वा कुर्यान्नानाकयुतानि च ।
सपुष्पमञ्जरीपत्रविहगैरन्वितानि च ॥ १२१

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1. च—भागंततवधः

त्रिचतुःपञ्चषट्सप्तस्योल्यावष्टाङ्गुलानि च ।
अष्टमाशायो (? मांशैर्यो) विन्यस्तु वेदिकत्रिखने क्षितौ ॥ १२२ ॥

तत्समं तोरणं चान्यन्न्यस्येद्भूमौ द्विजांशकम् ।
इति सामान्यमानेन युक्तयुक्तं च लक्षणम् ॥ १२३ ॥

वेदश्चरणदण्डानां [1]तद्विशेषान् शृणुध्व भोः ।
[2]हरेरूर्ध्वात् षडंशं तु त्यक्त्वा पञ्चांशसंमितम् ॥ १२४ ॥

एतद्द्वादशमांशेन तोरणं मानमब्जज ।
सममध्यत्रिभागं च सर्वदण्डेषु भूगतम् ॥ १२५ ॥

मुखपोन्नतेभ्यस्सारेभ्यः प्राकारेष्वथ वेश्मनाम् ।
मन्दिरे स्तम्भसंयुक्ते तोरणोच्छ्रायमब्जज ॥ १२६ ॥

स्तम्भायामसमं [3]कुर्यात्तद्दण्डौ विन्यसेत् क्षितौ ।
स्तम्भमस्तकमानेन साधिकेन तदेव हि ॥ १२७ ॥

[4]स्तम्भपादोन्नतस्थेन प्रमाणेन प्रकल्प्य च ।
वैपुल्यं तोरणानां च स्तम्भाभ्यन्तरगास्थितम् ॥ १२८ ॥

तदेवेन्द्रस्वरूपेण कार्या वेदविदां वर ।
चक्रद्वितयमध्यस्थं [5]पक्षमण्डलमण्डितम् ॥ १२९ ॥

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1. क–ग–तद्विशेष......शृणु
2. क–ख–..........षडंसं तु
3. ख–तद्दण्डं
4. ग–स्तम्भपादां ततस्तेन
5. क–ग–पक्ष

तोरणे तोरणे कुर्याद्गरुडं चोर्ध्वसंस्थितम् ।
[1]तूपेरश्रमपारं ....सचित्रं चित्रयेत् ततः ॥ १३० ॥

मुनिसिद्धामर [2]प्रान्तैरनेकाद्भुतदर्शिभिः ।
दिशापालवनोद्यानैर्बहुभि[3]र्मृगयूथपैः ॥ १३१ ॥

तद्यागवेश्म सकलं रञ्जनीयं प्रयत्नतः ।
कुर्यात् सुधाविलिप्तं वा भूषयेत्तदनन्तरम् ॥ १३२ ॥

दर्पणैश्चामरैर्वस्त्रैर्दुकूलैर्विविधोज्ज्वलैः ।
घण्टाभिरर्धचन्द्राचैरातपत्रैर्मनोरमैः ॥ १३३ ॥

विचित्रेण वितानेन सुसितेनोज्ज्वलेन वा ।
कर्णिकाजालयुक्तेन वेदेरूर्ध्वं तु भूषयेत् ॥ १३४ ॥

प्रागुत्तराद्यु दिग्भागाद्यावत्कोणं तु मारुतम् ।
सितादिवर्णभेदोत्थाः पताकास्तत्र योजयेत् ॥ १३५ ॥

एवं रागविभागेन प्रत्यग्भागाच्च वै पुनः ।
दक्षिणाशाविधिर्यावद्द्वितीयं च चतुष्टयम् ॥ १३६ ॥

एकेन [4]सर्वाणि च.........उभो कुर्याद्वितानके ।
तोरणं यो वितानं च समानं विनिवेशनम् ॥ १३७ ॥

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1. ग–कूपेरश्रम
2. ख–प्रान्तै
3. क–ग–गुरुयूथपैः
4. ख–सर्वपर्णा च

ध्वजाष्टकं समारोप्य यथा तदवधारय ।
वह्निकोणात् समारभ्य यावत्कोणं तु शाङ्करम् ॥ १३८ ॥

सितारुणे च पीतं च कृष्णं कुर्याच्चतुष्टयम ।
भूयश्चोत्तरदिग्भागा यावद्दिक्पश्चिमं द्विज ॥ १३९ ॥

[1]तथाविधाश्चतुष्कं तु ध्वजानां परिकीर्तितम् ।
राजपाषाणवर्णाभं चक्रपक्षीश्वरोपगम् ॥ १४० ॥

वैजयन्तीत्रयं कुर्यात् तोरणे पूर्वदिक्स्थिते ।
दक्षिणे स्फटिकाभं तु प्रत्यक् सिन्दूरवर्चसम् । ॥ १४१ ॥

हेमाभं चोत्तरे कुर्यात् तोरणे ध्वजकत्रयम् ।
चतुष्केण पताकानां युक्तं श्वेतादिकेन तु ॥ १४२ ॥

एकैकं तोरणं यत्र त्रितयं पञ्चकं तु वा ।
अर्धेन तोरणायामात् पताकानां च [2]दीर्घता ॥ १४३ ॥

विस्तारं [3]सार्धभागेन तासां कुर्यात्तु सर्वदा ।
ध्वजानां तु समुच्छ्रायं पूर्वोक्तमथवाब्जज ॥ १४४ ॥

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1. ख–तथाविधं पातकं तु
2. क–ग–वीधिका
3. ख–स्वार्धं

तोरणार्धसमं कुर्यात् त्र्यंशेन [1]स्वैव विस्तृतिः ।
ध्वजास्त्रवाहनोपेता [2]भागेष्वनुचरैर्विना

कार्या दिग्देवतास्सर्वा [3]यथाध्य.........विनिर्मिता ।
एवमेव प्रकारेण द्वारेषु सुसमेषु च

चण्डाद्यं च सुभद्रान्तं बहिरङ्गगणाष्टकम् ।
[4]कुमुदाद्यन्तरङ्गं च भूतानामष्टकं परम्

तोरणं तुर्यभागेन दैर्घ्यं तेषामुदाहृतम् ।
दैर्घ्यं चतुर्थभागेन विस्तारस्य[5].........

शतधामनिभं ध्यायेच्चतुर्बाहुं पुरन्दरम् ।
[6].........संस्थं तु [7]सुतीक्ष्णं कुलिशोद्यतम्

अजारूढं [8]स्मरेद्रक्तं शक्तिपाणिं हुताशनम् ।
सहस्रार्चिभिराकीर्णं सहस्रादित्यभास्वरम्

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1. क–सैव
2. ख–भागैः स्वानु
3. ख–यथाध्याय ग–यथाध्यवा
4. ख–कुमुदाद्यं द्विरङ्गं च
5. ख–पतगेषु च ग–स्याप्तगेषु च
6. क–सुवि......तु ख–श्वेतद्विपस्य ग-सुवितद्विपलब्धं
7. ख–सुकीर्ति
8. क-ग–स्मरेद्वृत्तं

महामहिषसंस्थं तमञ्जनाद्रिसमप्रभम् ।
सुभीमं दण्डहस्तं तु स्मरेद्देवमपीश्वरम् ॥ १५१ ॥

दंष्ट्राकरालवदनं कृष्णमेघसमप्रभम् ।
घोरं प्रेतासनं ध्यायेत् खड्गधृग्राक्षसेश्वरम् ॥ १५२ ॥

मुक्ताफलद्युतिसमं हिमपाशकरोद्यतम् ।
नागकन्यासहस्राढ्यं मकरस्थमपांपतिम् ॥ १५३ ॥

नीलतोयदसङ्काशं महाध्वज[1]पदाङ्कितम् ।
ध्यायेत् समीरणं देवं संस्थितं हरिणोपरि ॥ १५४ ॥

सोमं तारागणोपेतं शङ्खगोक्षीरपाण्डरम् ।
बृहच्छशकपृष्ठस्थं शशिं रात्रिकरं स्मरेत् ॥ १५५ ॥

सितभूतिविलिप्ताङ्गं त्रिनेत्रं वृषवाहनम् ।
त्रिशूलायुधहस्तं च ईशानं ज्ञानिनं स्मरेत् ॥ १५६ ॥

पातालदिग्गतं ध्यायेत् [2]कूर्मारूढं हलायुधम् ।
सितं सहस्रफणभृ[3]द्योऽनन्तो नाम नागराट् ॥ १५७ ॥

[4]भूचक्रं भ्राम्यमाणं तु दण्डहस्तं प्रजापतिम् ।
हंसारूढं [5]स्वसंस्थं च ध्यायेद् ध्रुवमजं विभुम् ॥ १५८ ॥

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1. ख–पटाङ्कितं
2. ख–कूर्मरूपं
3. क–ग–द्येनान्तो ख–द्येनन्तो
4. क–द्विचक्रं
5. ख–खगस्थं च

एते चतुर्भुजास्सर्वे अक्षसूत्रविभूषिताः ।
चिन्तयन्तः परं तत्त्वं [1]वराभयकरास्सदा ॥ १५९ ॥

दिव्याभरण[2]दिग्धाङ्गा दिव्यमाल्याम्बरान्विताः ।
दिव्यरूपधराश्चैव दिव्यगन्धवहा द्विज ॥ १६० ॥

एभ्यश्चतुर्भुजो ब्रह्मन् विज्ञातो वृषभध्वजः ।
द्विभुजास्त्रकराश्चान्ये वरदाभयदास्तु वा ॥ १६१ ॥

इति लोकेश्वरेषूक्ता ? चण्डादीनामथोच्यते ।
बहिरङ्गगणानां च ध्यानं [3]सम्यक् क्रमेण तु ॥ १६२ ॥

तरुणादित्यसङ्काशो महोरस्कश्चतुर्भुजः ।
उन्नतश्चोन्नतांसश्च पूर्णाङ्गो नातिमांसलः ॥ १६३ ॥

घनोदरो निम्ननाभो रोमराजिविराजितः ।
दंष्ट्राकरालवदनः पिङ्गलश्मश्रुलोचनः ॥ १६४ ॥

मधुपिङ्गलनेत्रश्च कुटिलभ्रूलतायुतः ।
प्रलम्बलोलश्रवणः पृथुघ्राणस्मितराननः ॥ १६५ ॥

कुण्डलालङ्कृतश्चैव हारकेयूरभूषितः ।
बद्धोष्णीषललाटश्च नीलकेशाद्यलङ्कृत ॥ १६६ ॥

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1. क–ग–चरकायकराः
2. क–ग–सन्दिग्धां
3. ख–सर्वं क्रमेण तु

शुक्लाम्बरधरस्स्राग्वी भुजयुग्मेऽस्य दक्षिणे ।
[1]प्रेषतं संस्मरेच्चक्रं प्रज्वलन्तीं गदां परे ॥ १६७ ॥

श्रोणीतटनिषण्णां च विश्रान्तां वसुधातले ।
पूर्वे वामकरे शङ्खमन्यस्मिंश्चाक्षसूत्रकम् ॥ १६८ ॥

एवं गणाधिपश्चण्डो विक्रमेणापराजितः ।
क्रुद्धो विघ्नायुतानां च क्रमात् संहरणक्षमः ॥ १६९ ॥

आवाह्य मन्त्रनाथस्य तोरणे पुरतःस्थिते ।
विनिवेश्य यथा तत्र दक्षिणेन विभोर्भवेत् ॥ १७० ॥

स्याद्गुरोर्यजमानस्य वामभागे सदैव हि ।
तत्रैवापरभागे तु [2]प्रचण्डं त्वीदृशं न्यसेत ॥ १७१ ॥

किन्तु सव्यापसव्याभ्यां भुजाभ्यां स्याद्विपर्ययः ।
भुजद्वयेन चण्डस्य वामे संपरिकीर्तितम् ॥ १७२ ॥

दक्षिणे तत्प्रचण्डस्य ध्येयं वा परिकल्प्य च ।
पद्मगर्भप्रतीकाशौ तादृशौ भीमविक्रमौ ॥ १७३ ॥

रक्ताम्बरधरौ चैव रक्तस्रगनुलेपनौ ।
गणौ धातृविधातारौ देवौ दक्षिणतस्स्थितौ ॥ १७४ ॥

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1. ख—ध्यात्वा तं संस्मरे
2. ख—प्रचण्डसदृशं

अतसीकुसुमश्यामो पीतमाल्याम्बरान्वितो ।
[1]पीतोष्णीषधरौ रौद्रौ प्राग्वद्भुजविभूषितौ ॥ १७५ ॥

गणौ चण्डाकृतिधरौ दुर्दर्शौ दुरतिक्रमौ ।
जयं च विजयं नाम्ना प्रत्यग्भागे तया न्यसेत् ॥ १७६ ॥

क्षीरकुन्दावदातौ च नीलकौशेयवाससौ ।
नीलनीरदवर्णाभैः पुष्पैर्भूषितविग्रहौ ॥ १७७ ॥

पूर्वोक्तगणसादृश्यौ नाम्ना भद्रसुभद्रकौ ।
न्यसेत्तोरणदण्डाभ्यां मन्त्रमूर्ते[2]रुदग्दिशम् ॥ १७८ ॥

एते गणेश्वरा ह्यष्टौ प्रभापुष्पाम्बरैर्विना ।
देहवक्त्राकृतेस्तुल्यौ तथैवाभरणायुधैः ॥ १७९ ॥

भक्तानां विघ्नजालस्य सर्वदिक्संस्थितस्य च ।
संसारफलदातुर्वै छेदनार्थं समुद्यतौ ॥ १८० ॥

परस्परमुखास्सर्वे स्थानकैस्संस्थितास्समैः ।
गणेशायुतलक्षैस्तु नानावर्णवपुर्धरैः ॥ १८१ ॥

अच्युताराधनपरैरेकैकं परिवारिताः ।
अथाग्रे लोकनाथस्य पूज्यौ द्वौ गणनायकौ ॥ १८२ ॥

कुमुदः कुमुदाक्षश्च प्रसन्नवदनेक्षणौ ।
तुहिनाचलसङ्काशौ प्रथमे वयसि स्थितौ ॥ १८३ ॥

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1. ख—बद्धोष्णीष
2. क—ग—ववग्भूशां

नानाभरणदिग्धाङ्गौ नानाकुण्डलभूषितौ ।
नानामाल्यान्वितौ चैव नानामौलिधरौ द्विज ॥ १८४ ॥

नानागन्धविलिप्ताङ्गौ नानावस्त्रविभूषितौ ।
कुमुदाख्यगणेशस्य [1]ध्यातव्यो दक्षिणः करः ॥ १८५ ॥

चन्द्ररश्मिप्रतीकाशचामरेण विराजितः ।
अभिगच्छाभयं ध्यायेद् द्वितीयं [2]दक्षिणं करम् ॥ १८६ ॥

भवभङ्गात् प्रपन्नानां परेषां गुणशासने ।
तस्यैवाद्यं वामकरं प्रबुद्धकमलोद्यतम् ॥ १८७ ॥

[3]तूष्णीं मीसूचकं ध्याये[4]द्द्वितीयानां करं परम् ।
एते द्वे कुमुदाक्षस्य वैपरीत्येन भावयेत् ॥ १८८ ॥

द्वाभ्यां द्वाभ्यां कराभ्यां तु अन्येषामेवमेव हि
पुण्डरीको वामनश्च द्वावेतौ हुतभुक्प्रभौ ॥ १८९ ॥

गरुडध्वजहस्तौ च शेषमन्यत् पुरोदितम् ।
कृत्वा ध्यात्वाथवा न्यस्य दक्षिणे भगवद्गृहे ॥ १९० ॥

शङ्कुकर्णाभिधानो यस्सर्वनेत्रश्च पौष्कर ।
द्वावेतौ चम्पकाभौ तु मायूरव्यजनोद्यतौ ॥ १९१ ॥

महाविभूतेर्देवस्य प्रत्यग्वायुदिगास्थितौ ।
सुमुखस्सुप्रतिष्ठश्च वामभागगतौ विभोः ॥ १९२ ॥

चिन्त्यौ मुद्गफलश्यामावातपत्रकरोद्यतौ ।
नोक्तं शेषकराणां यत् तद्विद्धि कुमुदोद्यतम् ॥ १९३ ॥

एते भगवतो विप्र त्वन्तरङ्गा मयोदिताः ।
कर्मणा मनसा वाचा तद्भावगतमानसाः ॥ १९४ ॥

ज्ञानादिषड्गुणोपेतैराकीर्णाः कोटिशः परैः ।
भूतैस्सिद्धैरनन्तैश्च प्रार्थयानैः परं पदम् ॥ १९५ ॥

एवं कृते ततः पश्चाद्वेदिकातोरणैस्सह ।
[1]विलिप्य चन्दनाद्यैश्च गन्धर्वर्णोज्ज्वलैः क्रमात् ॥ १९६ ॥

चन्दनेन समालभ्य सेलेनोत्त[2]रदिग्गतम् ।
क्षीरेण चन्दनेनैव कुङ्कुमेन [3]कृतां स्थलीम् । ॥ १९७ ॥

रजनीचूर्णयुक्तेन ह्रीबेरेणाम्बुना सह ।
पुण्याहमोषधिभ्यां तद्द्वाराणां मण्डपावनिम ॥ १९८ ॥

ततस्तु विविधैर्धूपैर्बहुमिर्धूपयेद् द्विज ।
वैराजभुवनाकारं श्वेतद्वीपोपमं तु वा ॥ १९९ ॥

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1. ख–विलिख्य
2. ख–रथुर्गतम्
3. ख–कृतं स्थलम्

कलृप्तंवं मन्त्रमूर्तेस्तु यजनोद्यानमुत्तमम् ।
भक्तानामधिवासार्थमभिषेकावसानिकम् ॥ २०० ॥

शास्त्रोक्तभोग[1]मोक्षान्तं तत्र सर्वं समापयेत् ।
युक्तमेकप्रवेशेन यागाग्रस्थदिशं विना ॥ २०१ ॥

दिक्त्रयेऽभिमतायां वा [2]कुर्याद्भवनमण्डपम् ।
धूमनिर्गमनोपेतं नानाकुण्डविभूषितम् ॥ २०२ ॥

साज्यैश्च सपलाशैश्च संयुक्तं तोरणादिकैः ।
त्रिविधं कृतकौशेयं मेखलादाममण्डितम् । ॥ २०३ ॥

अभग्नमूलप्रान्तैर्हि[3]दर्भाभिः ! कमलोद्भव ।
वेदितोरणदण्डानि सर्वाणि परिवेष्ट्य च ॥ २०४ ॥

[4]भौमस्थानं यथाभागं दर्भैर्बहुशिरोरुहैः ।
विधून्वन्तमिवात्मानं सारङ्गेण समन्ततः ॥ २०५ ॥

मृदा गोमयमिश्राया ! मुपलिप्य यथाविधि ।
गुग्गुलैराज्ययुक्तैश्च धूपयेच्च हुनेत्ततः ॥ २०६ ॥

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1. क—मोक्षं तु
2. ख—कुर्यात् सवन
3. ख—इन्द्राभिः
4. ख—भौमस्थाने

ततस्सांसारिकानर्थान् सर्वान् भक्तजनस्य च ।
मन्त्रात्मा सुप्रसन्नस्तु [1]निर्दहत्यग्निमध्यतः

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
यागमण्डपलक्षणो नाम चतुर्थोऽध्यायः ।

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1. ख–दन्दहत्यग्नि

अथ पञ्चमोऽध्यायः

पौष्कर उवाच—

याग (? गा)स्तु देवदेवेश भद्रादीनि (? नि्ह) प्रमाद्वद ।
यैर्दृष्टैस्समयी शश्वत् पुत्रवत्वं प्रपद्यते ॥ १ ॥

श्रीभगवानुवाच–

मण्डलं सर्वतोभद्रं भद्रकृत् प्रथमं स्मृतम् ।
अघनिर्मोचनं नाम द्वितीयं यस्य दर्शनात् ॥ २ ॥

अनेकजन्मोपात्तं तु कल्मषं क्षयमेति च ।
सद्ध्वं स्यात् तृतीयं च [1]धर्ममार्गप्रदर्शनम् ॥ ३ ॥

धर्माख्यं स्याच्चतुर्थं तु धर्मं यच्छति पूजनात् ।
पञ्चमं वसुगर्भं तु भक्तानां वसुवृद्धिकृत् ॥ ४ ॥

सर्वकामप्रदं यागं षष्ठमिच्छाफलप्रदम् ।
अमित्रघ्नमतः प्रोक्तममित्रौघविनाशनम् ॥ ५ ॥

आयुष्य[2]मष्टकं (मं) प्रोक्तं यस्य पौष्करदर्शनात् ।
परमायुरवाप्नोति अपमृत्युं जहाति च ॥ ६ ॥

नवमं बलभद्रं तु बलोत्साहसमृद्धिकृत् ।
पौष्टिकं नाम दशमं पुष्टिकृत् पूजनाच्च वै ॥ ७ ॥

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1. ख—कर्ममार्गं
2. सर्वत्र ' अष्टकम् इत्येवास्ति

अथारोग्यप्रदं नाम सर्वामयविनाशनम् ।
द्वादशं च विवेकाख्यं फलं नामानुरूपकृत ॥ ८ ॥

एतस्मात् परमं याग वागीशं नामतः स्मृतम् ।
येन संदृष्टमात्रेण वाग्विभूतिः प्रवर्तते ॥ ९ ॥

चतुर्दशं मानसं स्यात दर्शनात सौमनस्यकृत ।
अतः पञ्चदशं याग जयं नाम जयप्रदम् ॥ १० ॥

षोडशं स्वस्तिकाख्यं तु स्वस्तिकृद्विप्रपूजनात ।
परमस्य तु यागस्य त्वनन्तं नाम कीर्तितम् ॥ ११ ॥

तदनन्तसुखावाप्ति संप्रच्छत्याशुदर्शनात ।
नित्यं नामाष्टदशमं (?) नित्यतृप्तिपदं तु तत ॥ १२ ॥

भूतावासमतो नाम्ना मण्डलं मण्डलान्वितम् ।
यद्[1]दृष्ट्वा भविनां शश्वद्भवेद्भूतजयं (? यो) द्विज ॥ १३ ॥

अतः परममोघाख्यं यागं येन निवर्तते ।
ममता पूजितेनैव देहिनां भवसागरात ॥ १४ ॥

सुप्रतिष्ठितमतो यो हि (? यागं) संपूजितेन वै ।
दृष्टेन परया भक्त्या मनश्शान्तिमवाप्नुयात ॥ १५ ॥

बुद्ध्याधारमतः प्रोक्तं येन संपूजितेन तु ।
प्राप्नुयाच्च प्रतिष्ठानां बुद्धिं ब्रह्म (न) स्वके पदे ॥ १६ ॥

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1. ख-घ-यं दृष्ट्वा

गुणाकर इति ज्ञेयं मण्डलं यत्र पौष्कर ।
गुणसङ्घः क्षयं याति [1]हृदि ध्यानाच्च पूजनात् ॥ १७ ॥

अस्यापरं [2]महायागं ध्रुवाग्र्यं च प्रकीर्तितम् ।
येनावलोकितेनैव संसारी समवाप्नुयात् ॥ १८ ॥

स्वात्मन्यवस्थितं (? ति) सम्यङ् न भूयः प्रकृतिं व्रजेत् ।
मण्डलं परमानन्दमेतत् स्यात् परमं पदम् ॥ १९ ॥

यद्दृष्ट्वा पूजयित्वा च परं पदमवाप्नुयात् ।
एतेषां क्रमशो ब्रह्मन् लक्षणं चावधारय ॥ २० ॥

क्षेत्रं कृत्वा चतुरश्रं सप्तधा विभजेच्च तत् ।
शतार्धमेकहीनं तु कोष्ठकानां तु जायते ॥ २१ ॥

मध्यतो नवभिर्भागैः पद्मं तु परिकल्पयेत् ।
पंक्तिद्वयेन द्वाराणि [3]सत्को (? सको)णानि भवन्ति हि ॥ २२ ॥

पद्मक्षेत्रसमीपाच्च [4]दक्षैरेव (? पंक्त्यैकैकं) तु मार्जयेत् ।
[5]कोष्ठक (कं) द्वारकण्ठार्धे (? र्धं) त्रीणि त्रीणि च तद्बहिः ॥ २३ ॥

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1. क–निदिध्यानाच्च
2. क–घ–महायागतद्यजं
3. क–ग–स च कोणा भवन्ति
4. ख–दीक्षैरेव
5. ख–कोष्ठकं द्वारं

उपकण्ठप्रसिद्ध्यर्थं द्वाराण्येवं भवन्ति हि ।
षट्कं षट्कं पदानां तु प्रतिकोणं तु मार्जयेत् ॥ २४ ॥

एवं हि भद्रकं क्लृप्तं रजसा परिपूरयेत् ।
व्योमवृत्तसमायुक्तं मध्ये तु कमलं [4]स्थि (? सि)तम् ॥ २५ ॥

रेखागणं तथा सर्वं श्यामलेन सितेन च ।
सन्धयः पद्मपत्राणामेवमेवान्तरेष्वपि ॥ २६ ॥

किन्तु वै व्योमवृत्तस्य बाह्यादादौ क्रमेण तु ।
सर्वेषां पूरणं वच्मि रजसा तु यथास्थितम् ॥ २७ ॥

[1]पाण्डुरक्तेन रागेण कण्ठाभ्यां तु यदन्तरम् ।
रक्तोज्ज्वलेन कोणानि पीतान्यभ्यन्तरं तयोः ॥ २८ ॥

प्रपूर्यैवं भवेद्भद्रमघनिर्मोचनं शृणु ।
क्षेत्रं कृत्वाऽष्टधा सम्यक् चतुष्षष्ट्यंशकानि तु ॥ २९ ॥

जायते (? न्ते) मध्यतः कोष्ठैश्चतुर्भिः कमलं लिखेत् ।
तद्बहिर्भागपंक्त्यैकां वीथ्यर्थं परिमार्जयेत् ॥ ३० ॥

द्वाराणि वीथिबाह्यं ? ह्ये) तु तदर्धं (? र्थं) द्वयद्वयम् ।
कण्ठार्धं (? र्थं) लोपनीयं च चत्वार्युपगलात्तु वै ॥ ३१ ॥

द्वारोपगेषु स्थानेषु पूर्वमण्डलसंख्यया ।
[2]विलोप्य रञ्जयेत् पश्चाद्भू (? भ्र) मणिं श्यामलेन तु ॥ ३२ ।

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1. ख—स्मृतम्
2. क—विलेप्य

शेषं तु भद्रवच्च स्यात् सदध्वमधुनोच्यते ।
विभज्य नवधा क्षेत्रमेकाशीत्यंशकं भवेत् ॥ ३३ ॥

उत्पद्यन्तेऽनु (? मध्ये तु नव) भागानां भद्रवत् कमलं लिखेत् ।
पङ्क्त्या तु तद्बहिः पीठं रमणीयं च मार्जयेत् ॥ ३४ ॥

त्रिसंख्याकं तु भागानां [1]तस्मात् सर्वविदिक्स्थितम्
एकैकं दिक्षु संस्थाप्य भवेद् द्वाराण्यथाश्रयः । ॥ ३५ ॥

बाह्यपङ्क्तिद्वयेनैव जायन्ते ना (? ता) न्यथा शृणु ।
पीठकोणसमैर्भागैर्द्वारकण्ठं प्रकल्पयेत् ॥ ३६ ॥

पञ्चांशेनोपकण्ठं तु कोणमस्य [2]षडंशकम् ।
संमार्ज्य पूरयेत् पश्चाद्रजसा [3]राजते यथा ॥ ३७ ॥

अन्तरं व्योमपीठाभ्यां पतिरक्तोज्ज्वलेन तु
पीठदिक्स्थितभागानि श्यामलोनोज्ज्वलेन तु ॥ ३८ ॥

तदुपस्थानकोणानि पीतेन परिपूरयेत् ।
द्वाराणि सुसितेनैव पाण्डुरक्तेन चाश्रयः ॥ ३९ ॥

सदध्वं च मया प्रोक्तं धर्माख्यमधुनोच्यते ।
विभज्य दशधा क्षेत्रमंशकानां भवेच्छतम् ॥ ४० ॥

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1. क–तस्मात् सन्धि
2. क–षडङ्गकम्
3. क–राजिते

चतुर्भिः पुष्करं मध्ये पीठं पङ्क्त्या तु साधयेत् ।
परितस्तत्र भागानि रोधयित्वाऽब्जसंभव ॥ ४१ ॥

प्रदद्यात् कोण [1]चतुर्धा जायते यथा ।
भ्रमणीं कल्पयेत् पङ्क्त्या [2]द्वारं तद्द्वितयेन तु ॥ ४२ ॥

षट् च कण्ठोपकण्ठाभ्यां भागानां परिमार्जयेत् ।
आर[3]भ्योभयपार्श्वेत्तु द्वौ द्वौ भागौ तु मर्दयेत् ॥ ४३ ॥

त्रयं द्वयमथैकैकं कोणात् संशोध्य रञ्जयेत् ।
पाण्डरारुणरागेण मध्यं वै व्योमपीठयोः ॥ ४४ ॥

द्वौ तु पूर्वापरौ भागौ [4]पीठात् पीतेन पूरयेत् ।
द्वारकण्ठोपगौ स्थानौ पूरयेत् पीतलेन तु ॥ ४५ ॥

व्योमपीठान्तरं यद्वत् तद्वत् कोणचतुष्टयम् ।
इत्येतत् कीर्तितं धर्म वसुगर्भमतः शृणु ॥ ४६ ॥

कृत्वैकादशाधा क्षेत्रमेकविंशोत्तरं शतम् ।
[5]उत्पद्यन्ते (? ते) च भागानां नवभिर्मध्यपङ्कजम ॥ ४७ ॥

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1. ख–चतुष्कम्
2. द्वाराणि द्वित
3. ब–बाह्यान्तरेण
4. ख–पीठान्
5. ख–उत्पाद्यन्ते

मार्जयित्वा तु पीठार्थं पङ्क्त्येकं साधयेच्च तत्।
सूत्रपातविधानेन यथा तदवधारय ॥४८॥

पदद्वयावसाने तु कोणस्थाने निधाय वै।
पार्श्वाभ्यां सर्वकोणे तु सूत्रमास्फालयेच्च तत् ॥४९॥

भवन्त्यनेन विधिना दिग्भागाः कर्णिकोपमाः।
सीराग्रवच्च कोणानि ततः पङ्क्त्या तु वीथिका ॥५०॥

शिष्ट (? ष्टं) पङ्क्तिद्वयेनैव कुर्यात् कमलसंभव।
संशोध्य (? ध्यं) भागसंज्ञं तु द्वारेष्वथ सदध्ववत् ॥५१॥

द्वाराभ्यां मध्यतस्सप्तकोणदेशाच्च शोधयेत्।
एकैकं साधयेत् कोणं ततोऽशत्रितयेन तु ॥५२॥

कृत्वैवं पूरयेत् पश्चाद्रागेण विविधेन च।
प्रशान्ताग्निसमानेन व्योम[1]बाह्यं रजेन तु ॥५३॥

[2]ईशकोणात् समारभ्य सितार्द्यैः परिपूरयेत्।
तद्व[3]दाप्योत्तरेन्द्रान्तकाशासु च रजः क्षिपेत् ॥५४॥

म रोदरनिभेनैव पीठबाह्यं तु पूरयेत्।
द्वाराण्यरुणरक्तेन तयोर्मध्यं सितेन च ॥५५॥

ख–बाह्यान्तरेण

कोणं समारभ्य

ख- कोणे

शेषं तु दशपादाहे रञ्जयेच्छा[1]मलेन च
इत्युक्तं वसुगर्भं ते सर्वकामप्रदं शृणु ॥ ५६ ॥

क्षेत्रं द्वादशधा कृत्वा [2]तत्सूत्रेण च पौष्कर।
सार्धमेकशतं चैव पद्मानं जायते ततः ॥ ५७ ॥

मध्ये षोडशभिः कोष्ठैः पद्मं कुर्यात् सलक्षणम्।
भागपङ्क्त्या तु वै पीठं तस्मात् द्वौ द्वौ तु दिग्गतौ ॥५८॥

भागौ संशोधितौ ह्येवं त्रीणि त्रीणि तदाश्रिषु।
भ्रमणीं मर्दयेत् पङ्क्त्या शेष (?षं) पङ्क्तिद्वयेन तु ॥ ५९ ॥

षड्गलोपगलेष्वत्र कोणात् कोण (? ष्ठ) द्विसप्तकम्।
कृत्वैवं पूरयेत् प्राग्वदन्तरं व्योमपीठयोः ॥ ६० ॥

राजोपलनिभेनैव पीठं कोणात् प्रपूरयेत्।
तत्कोणमध्यदेशानि हेमाभेन तु रञ्जयेत् ॥ ६१ ॥

शुक्ल (? क) पक्षोपमेनाथ रञ्जयेद्वीथिका (? का) द्विज।
द्वाराणि स्फटिकाभेन रक्तरागेण वाश्रयः ॥ ६२ ॥

सर्वकामप्रदं चैव कृत्वामित्रघ्नमुच्यते।
क्षेत्रं त्रिदशधा कृत्वा भागानां जायते शतम् ॥ ६३ ॥

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1 ख–लेन वा

2 ख–तत्सूत्रेणैव

एकोनसप्तत्यधिकमम्बुजं [1]चक्रमध्यतः।
कोष्ठकैः पञ्चविंशद्भिः पङ्क्त्या पीठं तु तद्बहिः ॥ ६४ ॥

तत्र तन्मध्यतस्त्रीणि त्रीणि चैव तथाश्रिषु।
[2]पदवी तद्बहिः पङ्क्त्या द्वारादि द्वितये नतु ॥ ६५ ॥

[3]कण्ठ भागत्रयेणैव पञ्चभिश्चोपकर्णि (? ण्ठको) कम्
[4]द्वारोपगस्य मध्यात्तु अष्टौ [5]शोभाद्वये भवेत् ॥ ६६ ॥

अथ षट्केन षट्केन कुर्यात् कोणचतुष्टयम्।
कृत्वैवं व्य (? र) ञ्जयेद्व्योम बाह्यं रक्तारुणेन तु। ॥ ६७ ॥

पीठकोणानि सर्वाणि तेन चात्युज्ज्वलेन वा।
चाषपक्षसमानेन पैठीयं दिक्चतुष्टयम् ॥ ६८ ॥

राजोपलनिभेनैव पूरयेद्[6]भ्रमणीं ततः।
द्वाराणि रजताभेन तदन्तः पाण्डरं गुणम् ॥ ६९ ॥

व्योमपीठान्तरं यद्वत् तद्वत् कोणमिति स्मृतम्।
उक्तमेतदमित्रघ्नमायुष्यमधुनोच्यते ॥ ७० ॥

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1 ख–चाक्र
2 क–ग–पवपीतं
3 ख–कर्णं
4 ख–द्वारोभयस्य
5 क––ग–शोभद्वये
6 क–ग–भ्रमणं

कृत्वा द्विसप्तधा क्षेत्रं षण्णवत्यधिकं शतम्
उत्पद्यतें (? न्तें)ऽशकाना तु कजं षोडश[1]कोष्ठके

मध्यतस्तद्बहिः पङ्क्त्यां पद्माधारं प्रकल्पयेत् ।
तत्र द्वे द्वेंऽशके (?कैः) दिक्षु त्रीणि त्रीणि [2]तदाश्रिषु ।

पङ्क्तिद्वयेन परितस्तद्बहिः पदवी भवेत् ।
भागपङ्क्तिद्वयेनाथ यच्छिष्टं तत्समापयेत्

द्व्यंशेन [3]द्वारकण्ठं स्याच्चतुर्भिरुपकण्ठकम् ।
ततः कण्ठसमीपाच्च शोभार्थं त्रीणि शोधयेत्

उपकण्ठोपगं चैकमेवं शोभाष्टकं भवेत् ।
मण्डलस्य चतुर्दिक्षु ततः कोणेषु शोधयेत्

दशकं दशकं विप्रभागानामथ रञ्जयेत् ।
जातिरिं (? हिं) कुलिकाभेन व्योमबाह्यात्तु पूरयेत् ।

ततो मरका (? कता) भेन पीठकोणानि रञ्जयेत् ।
सर्वं रक्तारुणाभेन दिक्सङ्गं परिपूरयेत्

हेमहेमाभवीथी वा द्वाराणि सुसितानि च ।
नृपोपलाभेनाश्रीणि शोभानि व्योमबाह्यवत्

1 ख–कोष्ठकैः

2 ख–ग–तदा शृषु

3 द्वारकर्णं स्याच्चतुर्भिरुपकर्णकम

एतदायुष्यकं प्रोक्तं बलभद्रमतः शृणु।
...त्रिपञ्चधा कृत्वा कोष्ठकानां शतद्वयम् ॥ ७९ ॥

...पञ्चविंशत्यधिकममित्रघ्नवदाचरेत्।
...पीठं च पङ्कजं भागैः पङ्क्त्या चैवोपपीठकम् ॥ ८० ॥

...कण्ठरूपगलं कुर्याच्छोभासङ्घं तु पूर्ववत्।
...एकादशभागानि कोणाच्छोध्यानि पौष्कर ॥ ८१ ॥

...योमाद्यनवसानं तु पाण्डुरक्तेन पूरयेत्।
...पीठ यादृग्विधो राजा यन्त्रपीठे तथैव च ॥ ८२ ॥

दातव्यं विधिना येन तदन्यत्रोऽवधारय।
...ईशकोणात् सिताद्यैस्तु चतुर्भिः परिपूरयेत् ॥ ८३ ॥

...गैस्तु पीठकोणानि पश्चिमादि ततः पुनः।
...नैव दक्षिणाशान्तमुपपीठं तु कथ्यते ॥ ८४ ॥

याम्याशादिसिताद्यैस्तु यावत्प्रागवसानतः।
...मणीः पाण्डुरक्तेन ततो द्वारचतुष्टयम् ॥ ८५ ॥

जाम्बूनदसमानेन पश्चाच्छोभाष्टकं द्विज।
क्रमान्मरतका (? कता) मेन शिष्टं रक्तगुणेन तु ॥ ८६ ॥

स्यादिदं बलभद्रं तु पौष्टिकं चाधुनोच्यते।
[1]भङ्क्त्वा षोडशधा क्षेत्रमंशकानां शतद्वयम् ॥ ८७ ॥

ख—कोणाक्षता

क—ख—ग—कृत्वा

षट्पञ्चाशोत्तरं चैव भवेन्मध्येऽस्य कल्पयेत् ।
षट्त्रिंशद्भिस्तु कह्लारं पीठं पङ्क्तिद्वयेन तु ॥ ८८॥

द्वौ द्वौ दिङ्मध्यगौ भागौ पञ्च पञ्च तदश्रिषु ।
हृत्वा तु चोपपीठार्थं मार्गांश्च परिशोधयेत् ॥ ८९ ॥

त्रीणि त्रीणि तु कोणेषु षट्कं षट्कं दिशासु च ।
मार्गं तु तद्बहिः पङ्क्त्यां द्वारादि-द्वितयेन तु ॥ ९० ॥

गलोपगलशोभादिद्विचतुस्स्मृतये (? स्त्रयमे) ककम् ।
शोभाविपर्ययेणैवमुपशोभां तु तत्समैः ॥ ९१ ॥

समीपे चोपशोभस्य षड्भिः कोणं तु मार्जयेत् ।
एवं शोभाष्टकं विप्र उ (? तू) पशोभाष्टकं तथा ॥ ९२ ॥

शोधयित्वा चतुर्दिक्षु रजसा पूरयेत्ततः ।
पूर्यमाकाशवृत्तस्य बाह्यं रक्तारुणेन तु ॥ ९३ ॥

पीठस्य सर्वकोणानि हेमाभेन तु पूरयेत् ।
पाण्डरारुणरागेण पूरयेद्गात्रकाणि च ॥ ९४ ॥

कोणान्यथोपपीठस्य तेनैव परिरञ्जयेत् ।
तद्गात्रकाणि शुक्लेन तद्बाह्यमसितेन तु ॥ ९५ ॥

द्वाराणि सुसितेनैव शोभाश्च व्योमबाह्यवत् ।
पीतेन चोपशोभानि कोणान्यथ विभूषयेत् ॥ ९६ ॥

मानान् मरतका (?कता) भेन श्यामलेनोज्ज्वलेन च।
पुष्पं पौष्टिकं यागं [1]वच्म्यारोग्यकसंज्ञकम् ॥९७॥

प्राक् सप्तदशधा क्षेत्रं कृत्वांशानां शतत्रयम्।
एकादशांशहीनं तु [2]जायते वाऽथ मध्यतः ॥९८॥

पञ्चविंशतिभिः पद्मं ततः पङ्क्तिद्वयेन तु।
पीठं पङ्कजाधारं तस्मादिक्षु विमर्दयेत् ॥९९॥

पद्मक्षेत्रसमीपात्तु पञ्चैकं तेषु बाह्यतः।
भवन्ति शोभातुल्यानि कृत्वैवं गात्रकाणि तु ॥१००॥

परितोऽष्टकमंशानां प्रतिकोणं तु मार्जयेत्।
भागं (? ग) पङ्क्ति[3]द्वयं (? ये) जातं संचारार्थं तु शोधयेत् ॥१०१॥

द्वयेन द्वारशोभादि ततः कुर्याद्द्विजोत्तम।
त्रीण्यर्धं (? तः) पञ्चभागानि द्वारात् कण्ठोपकण्ठयोः ॥१०२॥

शोभोपशोभकोणेषु सैकैकं तु त्रिसप्तकम्।
मार्जयित्वा तु रजसा प्रपूर्य विविधेन च ॥१०३॥

आकाशपरिधेर्बाह्यं बन्धुजीवनिभेन तु।
गोक्षीरपाण्डुरागेण पीठपादं चतुष्टयम् ॥१०४॥

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1. क-ग-वच्मि आरोग्यसंज्ञकम्
2. क-जायते चाथ
3. क-द्वये जातं पञ्चारार्थं

गात्रकाण्यथ सर्वाणि राजाश्मसदृशेन तु ।
चीनपिष्टसमानेन वीथिकां परिरञ्जयेत् ॥१०५॥

द्वारादिन् हेमवर्णेन श्यामेनान्तः सुसंस्थितान्।
सितेन चोपशोभानि शेषं रक्तारुणेन तु ॥१०६॥

एवमारोग्यकं प्रोक्तं विवेकमवधारय।
कृत्वाऽष्टदशधा क्षेत्रमंशकानां शतत्रयम् ॥१०७॥

जायते वै चतुर्विंशत्यधिकं कमलोद्भव।
मध्ये षोडशभिः पद्मं पीठं पङ्क्तित्रयेण तु ॥१०८॥

द्विचतुष्कं तु भागानां तत्र वै गात्रकान् प्रति।
द्वौ पद्मक्षेत्रनिकटात् पङ्क्तौ दिङ्मध्यतस्ततः ॥१०९॥

चत्वारि मध्यपङ्क्तौ द्वौ बाह्यपङ्क्तौ यथान्तरम्।
कृत्वैवं गात्रकगणं ताभ्यां मध्यान्तरे ततः ॥११०॥

त्रयोदशांशकेनैव पादं कुर्याद्विचक्षणः।
सप्तकं बाह्यपङ्क्तौ तु मध्यपङ्क्तौ तु [1]चांशकम् ॥१११॥

एकीकृत्वा ततो भागैर्बिम्बं कुर्यात्तु पञ्चभिः।
ईषत्तद्गात्रकाकारं यथा पङ्क्तिद्वयात्ततः ॥११२॥

कुर्यात् संचारमार्गं तु शिष्टं पङ्क्तिद्वयात्तु वै।
दशकं दशकं ब्रह्मन् प्रतिकोणं तु मार्जयेत् ॥११३॥

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1 ख–चाष्टकम्

शेषाच्छोभोपशोभानि भागैर्द्वाराणि कारयेत्।
प्रपूर्य कर्णिकाश्चातो यथा कृत्स्नैश्च तच्छृणु ॥११४॥

दाडिमीपुष्पतुल्येन पीठदेशादनन्तरम्।
गात्रकाणि सितेनैव लिम्पकान्यसितेन तु ॥११५॥

पद्मरागोपमेनैव कोणं भागाष्टजं तु यत्।
राजोपलनिभेनैव पीठाद्बाह्यं प्रपूरयेत् ॥११६॥

सितादिना चतुष्केण द्वाराद्यं यच्चतुष्टयम्।
उक्तमेतद्विवेकाख्यं वागीशमधुनोच्यते ॥११७॥

भागैरेकोनविंशद्भिः क्षेत्रं कृत्वा तु जायते।
शतत्रयं त्वंशकानामेकषष्ट्यधिकं द्विज ॥११८॥

कमलं पञ्चविंशद्भिः पीठं पङ्क्तित्रयेण तु।
प्राच्यारभ्योत्तराशान्तं तस्माद्वै सप्तकं क्रमात् ॥११९॥

एकांशमाद्यपङ्क्तौ तु यथा तत्पञ्च मध्यतः।
एकांशेन तृतीयेन संयुक्तं चाथ साधयेत् ॥१२०॥

ततोऽग्निनिचयं सर्वं शेषेणांशगणेन तु।
पद्मक्षेत्रोपगात् कोणात् पूर्वपङ्क्तौ तु पञ्चकम् ॥१२१॥

मर्दयित्वाऽथ भागानां द्विषट्कं द्वितयात्तु वै।
द्वितयेन [1]भवेद्वीथी द्वारादिद्वितयेन तु ॥१२२॥

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1 क–ग - भवेद्वाथ

ग्रीवांशं तत्र ? (त्रित) येनैव पञ्चभिश्चोपकण्ठकम्।
[1]दशांशेन तु कोणानि शेषैः शोभादयस्तथा ॥१२३॥

ततो रक्तोज्ज्वलेनैव बाह्यं पूर्यं चमण्डलात्।
अन्तराण्यथ पादानां हेमाभेन प्रपूरयेत् ॥१२४॥

सर्वं मरतका (? कता) भेन प्रागाद्यं दिक्चतुष्टयम्।
प्रभान्ता (? ता) भिज्ज्वलेनैव पादशेषं प्रपूरयेत् ॥१२५॥

दूविरेफरूपरागेण गममागं तु रञ्जयेत्।
सितरक्तारुणेनैव हेमहिंगुलिकं क्रमात् ॥१२६॥

चतुष्टयं च[2] द्वाराद्यं पूरणीयं तु पौष्कर।
इदमुक्तं च वागीशं मानसं कथयामि ते ॥१२७॥

क्षेत्रं द्वाद[3] (? दूविर्द) शधा कृत्वा भवेच्छतचतुष्टयम्।
भागं तत्रैव (? भागानां तत्र) यन्मध्ये षट्त्रिंशद्भिः कजं
लिखेत् ॥१२८॥

बाह्यपङ्क्तित्रयेणाथ तदाधारं तु [4]लोपयेत्।
द्वौ [5]पद्मक्षेत्रनिकटात् द्वौ बाह्यं (? ह्ये) मध्यतश्चतुः ॥१२९॥

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1 ख—दशकेन

2 क—ग—घ—चतुर्द्वारात्

3 द्विगुणितदशधा इत्यर्थः

4 ख—लेपयेत्

5 क—ग—पत्रक्षेत्र

दिङ्गमध्याद्गात्रकाणां तु लोपयेच्चरणान्वि (? दि) तः।
भागाष्टादशकेनैव सांशेनात्रावधारय ॥१३०॥

गात्रकाभ्यां समीपं (? पे) तु त्रीण्येकं त्रितयं पुनः।
मीलयेद्बहिरारभ्य सांशषट्कद्वयं तथा ॥१३१॥

बाह्यमध्यस्थपङ्क्तिभ्यां मीलयेदंशकाद्य (? कांश्च) षट्।
मार्जयेत्पूर्ववद्वीथीं बाह्यपङ्क्तिद्वयेन तु ॥१३२॥

शेषं स्यात्प्रमाणेन तत्र संवेशनं तु षट्।
कण्ठोपकण्ठयोर्ब्रह्मन् षट्कषट्कं तथाश्रृणु (? तथा त्रिषु) ॥१३३॥

शिष्टे शोभाद्वयं कुर्यात् तदेकं चोपशोभनम्।
मध्यतो द्वारकोणभ्यां रजसा पूरयेत्ततः ॥१३४॥

पीठादाद्यं तु [1]भूभागं चीनपिष्टनिभेन च।
गात्राणि च सुपीतेन [2]तासामभ्यन्तरं तु यत् ॥१३५॥

[3]द्वादशांशैकसंभूतं वैडूर्यसदृशेन तु।
तदनन्तरं षडंशोत्थं पूरयेत् सुसितेन च ॥१३६॥

रक्तारुणेन भ्रमणों शुक्लेन द्वारसंततिम्।
द्वारोपगानि शोभानि रञ्जयेद्व्योमबाह्यवत् ॥१३७॥

क–भूभगात्

क–ग–ताभ्या

क–ग–घ–द्वादशांशैक

हेमाभेनोपशोभानि शोभान्यन्यानि पौष्कर।
झषोदरसमानेन शेषं स्यात् पूर्वशोभवत् ॥१३८॥

इत्युक्तं मानसं यागं जयाख्यमपरं शृणु।
एकविंशतिभिर्भागैः क्षेत्रं कृत्वा तु जायते ॥१३९॥

सार्धं शतं चतुर्णां तु भागानां नवभिर्विना।
पङ्कजं पञ्चविंशद्भिः पङ्क्त्या पीठं तु तद्बहिः ॥१४०॥

चतुर्दिक्षु ततो ब्रह्मंस्त्रीणि त्रीणि तु लोपयेत्।
भागानि गात्रकाणां तु तथैव हि तदश्रिषु ॥१४१॥

तद्बहिश्चोपपीठं तु कुर्यात्पङ्क्तित्रयेण तु।
तस्मात् सप्तदशांशानि शोध्यानि प्रतिगात्रकान् ॥१४२॥

तृतीयं (? त्रितयं) मध्यपङ्क्तौ तु सप्तकं सप्तकं पुनः।
आद्यन्तपङ्क्तिद्वितयाच्चरणान्यपिकल्पयेत् ॥१४३॥

एकैकं मर्दयेत् [1]कोणं ब्रह्मन् भागा (? गै) स्त्रयोदश (?शैः)।
कृते पादगणे कुर्याद्वीथिकां द्वितयेन तु ॥१४४॥

द्विती (? त) येनाथ [2]विं (?वि) शादीन् षट्कं षट्कं तदश्रिषु।
द्वारं भागाष्टकेनैव शेषैः शोभादयोंशकैः ॥१४५॥

कृत्वैवं रञ्जयेत् पश्चादथ तच्छृणु पौष्कर।
[3]खवृत्तादवसानं यत् तत्कुर्यात् पाण्डरोज्ज्वलम ॥१४६॥

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1 क–ग–कोणान्

2 ख–ग विंशाषट्

3 क–ग–त्ता वसपानं

ततो तृतीयपङ्क्तौ तु [1]द्विती (? त) यं परिशोधयेत् ।
एवमंशकबिम्बं च कृत्वा द्वारोपमं [2]भवेत् ॥१५६॥

तत्र (? ततम्) तृतीयपङ्क्तौ तु लोपयेदंशकद्वयम्
चतुष्टयं तु त द्वाह्याल्लोपयेत् पूर्वबिम्बवत् । ॥१५५॥

द्वावेवैतादृशं (? शौ) कुर्याच्छिष्टेनांशगणेन तु ।
तिर्यग्गतौ गात्रमाजौ द्वारबन्धाकृतिं (?ती) द्विज ॥१५७॥

ततः पादचतुष्कं तु यथा कुर्यात्तदुच्यते ।
एकैकं षोडशांशेन चरणं गात्रकाकृतिम् ॥१५८॥

किंतु तद्बिम्बमेकैकं चतुर्भागान्वितं भवेत् ।
द्वौ बिम्बौ द्वारसदृशौ पीठात् प्रागदिशि संस्थितौ ॥१५९॥

एवमीशानदिक्प्रोक्तं संस्पर्शं तं तु लोपयेत् ।
द्वितीयं हुतभुक्कोणादारभ्य परिमार्जयेत् ॥१६०॥

तत्तु (तः) पश्चिमदिक्कुर्याद् द्वौ (?द्वे) विम्बौ (?म्बे) पादसंश्रिते? ।
[4]समन्वयात्तु सामीरकोणयोरादितो द्विज ॥१६१॥

द्वे द्वे विम्बे ह्युदग्याम्ये कुर्यात्त्यक्त्वा परं पदम् ।
ईशानत्वग्निवायव्यकोणेषु कमलोद्भव ॥१६२॥

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1 द्वितीयां
2 मुद्रितपुस्तकस्य १५५ द्वितीयचरणः अथ १५६ द्वितीयचरणत्वेन परिवर्तितः ।
3 ख–तुर्यङ्गतौ
4 ख–समं कुर्यात्तु

[1]संमुखं गात्रकाभ्यां तु द्वितीयं बिम्बकद्वयम्।
भवत्यनेन विधिना शोधितेनाब्जसंभव ॥१६३॥

स्वस्तिकाष्टकसंयुक्तं कृत्वैवं कमलासन।
बाह्ये संचारमार्गं तु बाह्यपङ्क्तिद्वयेन च ॥१६४॥

शेषं पङ्क्तिद्वयेनैव यथा कुर्यात्तदुच्यते।
कण्ठोपकण्ठसंयुक्तं द्वारं षड्भागनिर्मितम् ॥१६५॥

चतुर्भागयुतं कुर्या[2]च्छोभं द्वारसमीपकम्।
शोभोपग[3]मुपद्वारं [4]भागषट्केन पूर्ववत् ॥१६६॥

उपद्वारसमीपे तु भूयः शोभं तथाविधम्।
कोणं कुर्याच्छडंशेन लुप्त्वैवं परिपूरयेत् ॥१६७॥

पाण्डुरक्तेन रजसा व्योमारण्यपरिधेः परम्।
संमुखे मध्यसूत्राणां द्वे बिम्बे गात्रकाश्रिते ॥१६८॥

रम्ये मरतकाभेन तद्वद्रक्तारुणेन तु।
तिर्यग्गते तु तद्बिम्बे सर्वगात्रेष्वयं [5]क्रमः ॥१६९॥

चतुर्बिम्बान्वितानां तु चरणानामथ क्षिपेत्।
तुल्यं चतुर्विधाकारं पाभ्रेदेन यथास्थितम ॥१७०॥

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1 ख–समं खं, ख–भाग कः
2 छोभां
3 क–मुपचारं
4 ख–भागं षट्कोष
5 ख–क्रमात्

ईशकोणगते पादे प्राग्बिम्बे पाण्डरारुणम् ।
सितं याम्येऽथ राजाश्मसदृशं चैव पश्चिमे ॥१७१॥

हेमाभं चोत्तरे बिम्बे त्वथाग्नेयपदे शृणु ।
पूर्वस्यामरुणं तादृक् पीतं कृष्णं सितं क्रमात् ॥१७२॥

याम्याप्यसौम्यदेशेषु रक्षा (?क्षः) पादेऽथ वक्ष्यते ।
प्रागादौ चोत्तरान्तं च कृष्णपीतारुणैस्सितैः ॥१७३॥

तद्बिम्बेन य (?स) मापूर्य वच्मि पादेऽथ मारुते ।
ऐन्द्रात्कौबेरपर्यन्तं शुक्लकृष्णारुणा परैः ॥१७४॥

रागैर्बिम्बगणं सर्वमेवं पीठं प्रपूर्य च ।
वीथिका षट्पदाभेन द्वारं शुक्लेन पूरयेत् ॥१७५॥

शोभा (?भां) रक्तारुणेनैव पीतेन तदनन्तरम् ।
कोणोपद्वारमध्यस्थं शोभं श्यामेन् रञ्जयेत् ॥१७६॥

निर्धूमाग्निसमानेन कोणं [1]रागेण पूरयेत् ।
स्वस्तिकाख्यमिदं प्रोक्तमनन्तं कथयामि ते ॥१७७॥

त्रयोविंशतिभिर्भागैः क्षेत्रं कृत्वा भवेद्द्विज ।
शतानि पञ्चभागानां विशद्भिस्तु नवाधिकैः ॥१७८॥

संयुक्ता चांशकैर्मध्ये पञ्चविंशतिभिः कजम् ।
पीठं पङ्क्तित्रयेणैव [2]पङ्क्त्यैका (?पङ्क्त्या वै) चोपपीठिका ॥१७९॥

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1 क–रागेषू
2 क–ग–पववंकावोप

...नकं चैव भागानां संशोध्यं प्रतिगात्रकान् ।
...दिक्षु स्यात्पूर्वपङ्क्तौ तु [1]भागैकं पञ्च मध्यतः ॥१८०॥

...पङ्क्तावेकांशं ततस्सप्तदशांशकैः ।
...कं साधयेत् पादमुपपीठं तथोच्यते ॥१८१॥

...चकं पञ्चकं दिक्षु कोष्ठकानां तु मार्जयेत् ।
विदिक्षु परिसंशोध्य सप्तकं सप्तकं ततः ॥१८२॥

...द्वयेन भ्रमणी द्वारादीस्त्रितयेन तु ।
...त्र ग्रीवमथ त्रीणि उपकण्ठात्तु पञ्चकम् ॥१८३॥

...आधारमुपकण्ठस्य ससप्तांशेन तद्बहिः ।
...शोभं द्वारोपगं कुर्यान्नवभिः कण्ठगैर्द्विज ॥१८४॥

...तत्राधारोपगं भागमुपकण्ठोपगास्त्र[2]यः ।
[1]पञ्चांशान्युत्तरात्पङ्क्तौ ग्रीवादेशात्तु मर्दयेत् ॥१८५॥

सप्तविंशत्यथांशानि कोणदेशाद्विशोधयेत् ।
...त्वैवं रागजालेन पूरणीयं समन्ततः ॥१८६॥

पद्मरागारुणेनैव क्षेत्रं पीठान्तरं (? रे) स्थितम् ।
जातरूपोज्ज्वलेनाथ पीठपादचतुष्टयम् ॥१८७॥

तुषारसदृशेनैव पूरयेद्गात्रकाण्यतः ।
गात्रकाण्युपपीठस्य राजाश्मसदृशेन तु ॥१८८॥

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1. ग-भागैकः
2. ग-स्त्रियः
1. ख-ग-पञ्चांशात्युत्तरात् ।

प्रफुल्लकिंशुकाभेन चरणान्यस्य रञ्जयेत् ।
श्वेतेन गममार्गं तु द्वाराणि व्योमबाह्यवत् ॥१८९॥

शरदाकाशसंकाशमुपशोभोपगं तु तत् ।
पाण्डरारुणरागेण कोणजालं विभूषयेत् ॥१९०॥

अनन्तसंज्ञमित्युक्तं नित्याख्यमवधारय ।
कृत्वा द्वादशधा क्षेत्रं द्विधा कृत्वा तु तत्पुनः ॥१९१॥

शतानि पञ्चभागानां षट्सप्तत्यधिकानि तु
भवन्ति कमलं कुर्यान्मध्ये षट्त्रिंशकांशकैः ॥१९२॥

पीठं पङ्क्तिचतुष्केण तस्य द्वे द्वे तु मध्यतः ।
दिक्षु चाद्यन्तपङ्क्तिभ्यां तद्वन्मध्याच्चतुश्चतुः ॥१९३॥

पङ्क्तिद्वयात्तु संशोध्यं (? ध्य) एवं (? ह्येवं) स्याद्गात्रकं द्विजः
द्वादशांशकसंयुक्तं ततः पादं तु साधयेत् ॥१९४॥

अष्टाविंशतिभिर्भागैस्सुतनु सुमनोरमम् ।
पद्मक्षेत्रोपगात् कोणात् पूर्वपङ्क्तौ तु पञ्चकम् ॥१९५॥

द्विषट्कं मध्यपङ्क्तिभ्यामेकीकृत्य पृथक् ततः ।
संशोध्यैकादशांशानि बाह्यात्पङ्क्तौ क्रमेण वै ॥१९६॥

संपाद्य चरणान्येवं वीथीं पङ्क्तिद्वयेन तु ।
तृतीयेनावशिष्टं यत् कार्यं तच्छृणु पुष्कर ॥१९७॥

[?] चतुष्पदक्रमेणैव [1]द्वारं (? रात्) कण्ठादितो (? मृ) भजेत्।
पञ्चांशं त्रीणि पश्चातो बहिरारभ्य मार्जयेत् ॥१९८॥

शोभस्स्यात् (? शोभं स्यात्) द्वारनिकटे त्वेवं रम्यं ततोऽब्जज।
चतुर्भागान्वितेनैव कुर्याच्छोभोपशोभके ॥१९९॥

ज्येष्ठशोभासमीपात्तु बाह्यं (? ह्य) पङ्क्तिद्वयं तु वै।
ततस्सप्तदशांशानि प्रतिकोणं तु लोपयेत् ॥२००॥

रजसा पूरयेत् पश्चाद्यथा तच्छृणु पौष्कर।
तच्छोणितारुणं दद्याद्योमबाह्ये [2]रजोत्तमे (मात्) ॥२०१॥

जात्या हिंगुलिकाभेन गात्रकाणि विभूषयेत्।
सितासितेन पीतेन [3]त्वन्तराद्यं पद (? दा) न्तिमम् ॥२०२॥

भागात् प्रपूर्य पादानां वीथी रत्नो (? क्तो) ज्ज्वलेन तु।
द्वारान्नृपोपलाभेन शोभां पीतेन पूरयेत् ॥२०३॥

तत्पार्श्वोत्थमुपशोभं कुर्यान्मरतकप्रभम्।
कोणोपगं तु यच्छोभं विद्धि त[4]त्पाण्डरोज्ज्वलम् ॥२०४॥

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1. क-द्वारात्
2. क-रजोत्तमम्
3. त्वन्तराद्यावदन्तिमम्। इति स्यात्।
4. क-ग पाण्डुरोज्वलं

क्षोणं सुधासमाभेन रजसा [1]राजते यथा।
इत्युक्तं नित्यसंज्ञं तु भूतावासमतः शृणु ॥२०५॥

पञ्चविंशतिभिर्भागैः क्षेत्रं कृत्वा तु जायते।
षट्शतान्यंशकानां तु पादयुक्तानि मध्यतः ॥२०६॥

एकोनेन शतार्धेन विलिख्य कमलं शुभम्।
पीठं पद्मवितचतुष्केण पादगात्रकभूषितम् ॥२०७॥

चतुर्विंशतिभिर्भागैर्बिम्बैः पञ्चभिरन्वितम्।
विचित्रगात्रकं कुर्यात् तत्र भागानि लोपयेत् ॥२०८॥

चतुर्थपूर्वपङ्क्तिभ्यामेकैकांशं दिगन्तरे।
त्रीणि त्रीणि तु भागानि मध्ये पङ्क्ति[2]द्वयाद् द्विज ॥२०९॥

एवमष्टांशजं बिम्बं प्रथमं गात्रकस्य तु।
चतुरंशकयुक्तानि [3]कुर्यात् तिर्यग्गतानि तु ॥२१०॥

चत्वारि यस्य बिम्बानि शोभाकाराणि वै[4] ततः।
त्रीणि त्रीण्याद्यपङ्क्तौ तु पद्मक्षेत्रस्य बाह्यतः ॥२११॥

द्वितीयपङ्क्तावेकैकमेवं बिम्बद्वयं भवेत्।
तत्र तृतीयपङ्क्तौ तु एकैकांशं तु लोपयेत् ॥२१२॥

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1 क–ग–रञ्जते
2 ख–द्वयं
3 कुर्याद्रुपगतानि
4 सप्तमः

त्रीणि त्रीणि चतुर्थांशा मार्जनाद्वात्रकं भवेत्।
द्वादशेनांशकानां तु पादं पादमतः परम् ॥२१३॥

तत्रैकांशं ततः पञ्च सप्तकं सप्तकं पुनः।
आरभ्य पूर्वपङ्क्तौ तु मार्जयेद्यावदन्तिमम् ॥२१४॥

संचारपदवीं कुर्याद्भागं पङ्क्तिद्वयेन तु।
त्रितयं [1]चात्रशिष्टं यत् तत्र पञ्चदशांशजम् ॥२१५॥

द्वारं कुर्यात्तु वै पूर्वं त्रीणि ग्रीवावधौ मृजेत्।
उपकण्ठात्तु वै पञ्च द्वाराधारं तु सप्तकम् ॥२१६॥

तत्समीपे ततः कुर्याच्छोभास्थानं तु मार्जयेत्।
पञ्च त्रीणि तथैकांशं कण्ठदेशादितः क्रमात् ॥२१७॥

एवमेवोपशोभं तु कुर्यात् तद्विपरीतवत्।
ततः पञ्चदशांशानि शोध्यान्यग्रिस्थितानि च ॥२१८॥

लुप्त्वैवं रञ्जयेद्भागै रमणीयैरथेदृशैः।
क्षेत्रपीठान्तरस्थं तु कुर्याद्वै पाण्डरोज्ज्वलम् ॥२१९॥

गात्रकाणां सितं कुर्यान्मध्यस्थां बिम्बसंततिम्।
पद्मक्षेत्रसमीपस्थे तद्बिम्बे नृपशैलवत् ॥२२०॥

रक्तोज्ज्वलेन रागेण बाह्यबिम्बद्वयं तु तत्।
हेमाभेनैव [2]पादं तु वीथिकां रञ्जयेत् ततः ॥२२१॥

क-ग-चापि शिष्टं
ग-तत्पादं

सर्वं मरतकामेन द्वाराणि व्योमबाह्यवत् ।
पादवच्चो ऽसंकाशं कोणं गात्रकमध्यवत्

भिन्नाञ्जनसमप्रख्यमुपशोभगणं च यत् ।
भूतावासमिदं प्रोक्तममोघमधुनोच्यते

प्राक् [1]त्रयोदशधा क्षेत्रं कृत्वा तद्विभजेद् द्विधा ।
षट्शतान्यंशकानां तु षट्सप्तत्यधिकानि तु

उत्पद्यन्ते ततो मध्याच्चतुःषष्ट्यंशकैः कजम् ।
पीठपङ्क्तिचतुष्केण चित्रगात्राङ्घ्रिभूषितम

अष्टाविंशतिभिर्भागैराद्यं मध्यं तु गात्रकम् ।
तत्राद्यन्तस्थपङ्क्तिभ्यां द्वौ द्वौ दिङ्मध्यतोंऽशकम्

मध्यपङ्क्तिद्वयात्तद्वत् [2] द्विद्विकं द्विद्वि कं पुनः ।
एवं द्वादशभागोऽयं मध्ये बिम्बं भवेच्छुभम्

तस्य चोभयपार्श्वात्तु पत्रक्षेत्रसमीपतः ।
द्वौ द्वौ भागौ तु संशोध्यौ मध्यपङ्क्तिद्वयाच्च तु

द्वौ भागौ बाह्यपङ्क्तौ तु एकीकृत्य तु पोष्कर ।
एकैकमष्टभागे तु एवं बिम्बद्वयं भवेत्

विंशत्यंशकजं पश्चात् पादं कुर्यात द्विबिम्बकम् ।
पद्मक्षेत्रस्य बाह्यात्तु मार्जयेदंशकानि षट्

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1 द्विधा त्रयोदशधा षड्विंशतिधेत्यर्थः

2 ख–द्वयाच्चैतद्

पादबिम्बं भवत्येकं तद्बाहिस्स्थावरं भवेत्।
चतुर्दशांशकोद्भूतं वीथी पङ्क्तिद्वयेन तु ॥२३१॥

कण्ठादीनि ततो बाह्ये कुर्यात् पङ्क्तित्रयेण वै।
द्वे चतुष्टयं तथांशानि क्रमाद् द्वारं गलादितः ॥२३२॥

कुर्याद्द्वासमीपेऽथ प्राग्वच्छोभं नवांशकम्।
उपशोभं तथा कुर्याच्छोभस्य निकटे द्विज ॥२३३॥

ततोंऽशकचतुष्केण सूक्ष्मशोभं प्रकल्पयेत्।
समीपे ह्युपशोभस्य द्वंद्वं पङ्क्तिद्वयात्तु वै ॥२३४॥

ततस्त्रयोदशांशेन कोणं कुर्यात्तु पौष्कर।
आदिमध्याच्छडंशानि बाह्यपङ्क्तौ तु सप्तकम ॥२३५॥

एकीकृत्य स्वरजसा प्रपूर्य विधिवेन तत्।
कमले भूमिभागे तु प्रदद्यात् पाण्डरोज्ज्वलम् ॥२३६॥

मध्यबिम्बे तु गात्राणां हेमाभं तु रजः क्षिपेत्।
शेषं गात्रकभागानि नीलनीरजपत्रवत् ॥२३७॥

चरणान्तरसंस्थानि बिम्बानि सुसितेन च।
रक्तोज्ज्वलेन तद्बाह्यं परितः परिपूरयेत् ॥२३८॥

वीथीं मरतकाभेन द्वारं शुक्लेन पूरयेत्।
शोभं रक्तोज्ज्वलेनैव हेमाभेनोपशोभकम् ॥२३९॥

ख–ग–हिष्ठावरं

संपूर्य सूक्ष्मशोभं तु वैडूर्यसदृशेन तु।
पाण्डरोज्ज्वलरागेण कोणं यत्तदुपस्थितम् ॥२४०॥

इदमुक्तममोघं ते सुप्रतिष्ठमतः शृणु।
सप्तविंशतिभिर्भागैः क्षेत्रं कृत्वा तु जायते ॥२४१॥

शतसप्तकमंशानां संयुक्तं [1]चैव पौष्कर।
एकोनत्रिंशदंशैस्तु मध्ये पद्मं प्रकल्पयेत् ॥२४२॥

एकाशीत्यंशकैः पीठं पङ्क्तिद्विद्वितयेन तु।
द्वात्रिंशदंशकास्तत्र गात्रकान् परिमार्जयेत् ॥२४३॥

तत्राद्यन्तस्थपङ्क्तिभ्यां त्रीणि त्रीणि दिगन्तरात्।
तथा च मध्यपङ्क्तिभ्यां भागं भागं तु लोपयेत् ॥२४४॥

बिम्बं स्याद्गात्रकस्यैवमाद्यं चाष्टपदान्वितम्।
भागे द्वादशकेनाथ द्वे बिम्बे तदुपस्थिते ॥२४५॥

तदर्थमन्तरा (?न्तिमा) दिभ्यां द्वौ द्वौ पङ्क्तिद्वयं (?ये) सृजेत्।
तत्रैव मध्यपङ्क्तिभ्यामष्टकं लोप्य मीलयेत् ॥२४६॥

कृत्वैवं [2]गात्रकं कुर्यात् पादं विंशतिभिः पदैः।
बिम्बं पादे भवत्याद्यं यथा तदवधारय ॥२४७॥

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1 क–ग–घ–नैव पौष्कर

2 क–ग–भागकं

कोणाद्यधो कजक्षेत्रात् समारभ्य तु लोपयेत्।
द्वितयं त्रितयं ब्रह्मन् क्रमात् पङ्क्तित्रयाच्च वै ॥२४८॥

पादबिम्बं भवेदाद्यं नवांशकविनिर्मितम्।
द्वितीयबिम्बसिद्ध्यर्थं [1]कोणान्ये (?दे) कादशानि तु ॥२४९॥

बाह्यपङ्क्तिद्वयं (?ये) शोध्य (?ध्यं) द्विती (?त)यं नवकं क्रमात्।
पङ्क्तिद्वयेन भ्रमणी शेषं पङ्क्तित्रयेण तु ॥२५०॥

कण्ठादित्रितयं चारात् पञ्चकं सप्तकं पुनः।
द्वारस्य निकटे प्राग्वच्छोभं कुर्यान्नवांशकम् ॥२५१॥

समीपे त्वथ शोभस्य उ (?द्यु) पद्वारं प्रकल्पयेत्।
द्वे चतुष्टद् च भागास्तु तस्मात् कण्ठादितो मृजेत् ॥२५२॥

पञ्चांशकं ततः कोणात् पङ्क्तौ पङ्क्तौ तु मार्जयेत्।
कृत्वैवं रञ्जयेत् पश्चाद् रागैरजसमुद्भव ॥२५३॥

पद्मपुष्करिणीमध्ये निक्षिपेत् पाण्डरोज्ज्वलम्।
मध्यबिम्बानि गात्राणां रजसा सुसितेन तु ॥२५४॥

[2]रक्तोज्ज्वलेन शेषाणि तद्बिम्बान्यथ रञ्जयेत्।
ततो मरतकाभेन बिम्बं पादान्तरस्थितम् ॥२५५॥

तपनीयोज्ज्वलाभेन तद्बाह्यं परिपूरयेत्।
शरद्गगनसंकाशं (?श) सदृशेनाथ वीथिकाम् ॥२५६॥

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1. ख–कोष्ठान्येका
2. क–रक्तोज्ज्वलानि

द्वारं कुन्देन्दुतुल्येन शोभां [1]चम्पकपुष्पवत् ।
सुसम्पूर्यमुपद्वारं चामीकरनिभेन तु ॥२५७॥

कोणं शरोदराभेन शुक्ल (?क) पक्षोपमेन च ।
सुप्रतिष्ठमिदं प्रोक्तं बुद्धाधारमथोच्यते ॥२५८॥

विभज्य सप्तधा क्षेत्रं तं चतुर्थं विभज्य च ।
शतानि सप्त जायन्ते भागानामधिकेन तु ॥२५९॥

चतुराशीतिमिर्भागै[2]र्मध्यपद्मं शतेन तु ।
बहिः पङ्क्तिचतुष्केण पीठं कुर्यात्सुलक्षणम् ॥२६०॥

[3]तदात्मकं गात्रकं स्यादष्टाविंशतिमिः पदैः ।
बिम्बत्रयान्वितं [4]तस्य मध्यतो दिक्षु लोपयेत् ॥२६१॥

द्वौ द्वावाद्यन्तपङ्क्तिस्थौ मध्यस्थाभ्यां चतुष्टतुः ।
मध्यबिम्बं द्विषट्कोणभागानामेवमुद्धरेत् ॥२६२॥

तस्य पार्श्वद्वये कुर्याद्बिम्बेऽष्टाशकसंयुतम ।
ताभ्यामाद्यन्तपङ्क्तिभ्यां त्रीणि त्रीणि विशोधयेत् ॥२६३॥

एकैकमन्तरस्थाभ्यां दत्तं पादं तु तत्समैः ।
शोभा द्वे बिम्बवत्कुर्याद्यथा तदवधारय ॥२६४॥

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1 ख–पुष्पकैः
2 ख–मध्ये पद्मं
3 ख–तदे–कं
4 ख–तस्यां

पश्चात्क्षेत्राग्निनिकटादारभ्य परिमार्जयेत् ।
त्रीणि त्रीणि तु भागानि प्रतिपङ्क्ति[1]त्रयं द्विज ॥२६५॥

एकीकृत्य नवांशं स्यादेकं प्राक् [2]पदबिम्बकम् ।
एकोनविंशत्यंशानि तद्बाह्यात्परिमार्जयेत् ॥२६६॥

आद्यपङ्क्तौ विना ब्रह्मन् शेषात्पङ्क्तित्रयात्तु वै ।
द्वितीयपादबिम्बार्थं [3]तद्वीथ्यर्थमत परम् ॥२६७॥

पङ्क्तिद्वयं मार्जनीयं शेषं पङ्क्तित्रयेण तु ।
द्वे चतुः षट् च भागानि दिक्प्रदेशात् क्रमेण तु ॥२६८॥

शोभोपशोभौ द्वौ कुर्यात् पूर्ववन्नवभागजम् (? जौ) ।
बिम्बपञ्च ततः कोणं सप्तविंशपदोत्थितम् ॥२६९॥

कुर्याद्यथा [4]तद्गमतो ममाप्यग्रेऽवधारय ।
समीपेऽभ्युपशोभाभ्यां द्वौ शोभौ भागवर्जितौ ॥२७०॥

संमार्ज्योन्मीलयित्वा च बिम्बं तु प्रथमं भवेत् ।
सप्तादशपदाद्भूतं बाह्याद्बिम्बं तु शोभयेत् ॥२७१॥

त्रीणि द्वितीयपङ्क्तौ तु सप्तगं बाह्यपङ्क्तिगम् ।
लुप्त्वैवं रागजालेन विभागोत्थेन पूरयेत् ॥२७२॥

क–ग–त्रयात् द्विज
ख–पादबिम्बकम्
तद्द्वितीयमतः
सर्वत्र तद्गमतो इत्येवास्ति

कल्हारपरिधैर्बाह्यमादौ रक्तोज्ज्वलेन तु।
मध्यबिम्बं तु गात्राणां विधेयं पाण्डरोज्ज्वलम् ॥२७३॥

तद्बिम्बद्वितयं कुर्यात् सितं गोक्षीरपाण्डरम्।
अन्तरा पादबिम्बं तु कुर्यान्मरतकप्रभम् ॥२७४॥

बहिस्स्थं जातरूपाभ्यां [1]वीथी राजोपलप्रभा।
सुधासमानि द्वाराणि शोभानि कजबाह्यवत् ॥२७५॥

पादबाह्यसमानानि [2]तूपशोभानि सत्तम।
पादाभ्यन्तरतुल्यानि कोणेष्वभ्यन्तराणि च ॥२७६॥

गात्रमध्यसमास्सर्वा बाह्यतो मण्डलाश्रयः।
बुद्ध्याधारमिदं प्रोक्तं गुणाकरमथोच्यते ॥२७७॥

[3]एकोनेन त्रिदशधा क्षेत्रं कृत्वा तु जायते।
शताष्टकं तु भागानामेकचत्वारि (?रिंशद्) भिः पदैः ॥२७८॥

त्रिसप्तकाधिकेनैव शतेनैव तु पङ्कजम्।
पद्मक्षेत्रं समारभ्य द्विद्विपङ्क्तिष्वथासनम् ॥२७९॥

[4]तस्मिन् वै गात्रकं कुर्याच्चित्वारिंशत्पदे स्थितम्।
पञ्चबिम्बान्वितं रम्यं तदर्धं (?र्थं) दिक्षु लोपयेत् ॥२८०॥

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1 क–विधि
2 क–ग–त्रयशोभानि
3 ख–एकोनांशेन त्रिदशधा
4 क–ग–तस्मिन् ये

आद्यन्तपङ्क्तिद्वितयात् कोष्ठकानां त्रयं त्रयम्।
एकैकं मध्यपङ्क्तिभ्यामेवमष्टपदोत्थितम् ॥२८१॥

गात्रकं (?के) मध्यबिम्बं शेषाण्यष्टपदान्यपि।
तत्पार्श्वस्थानि कार्याणि यथा तच्छृणु पौष्कर ॥२८२॥

समीपं मध्यबिम्बस्य आद्यन्ताभ्यां तु मार्जयेत्।
भागं भागं द्विजश्रेष्ठ त्रीणि त्रीणी तदान्तरात् ॥२८३॥

द्वौ द्वावाद्यन्तपङ्क्तिभ्यां तद्वन्मध्यस्थितद्वयात्।
एवं गात्रद्वयं कृत्वा चरणान्यथ साधयेत् ॥२८४॥

तस्य [1]बिम्बद्वयस्याथ [2]बहिरन्यद् द्वयं भवेत्।
प्रागुत्तराभ्यां बिम्बाभ्यां निकटाद् परिमार्जयेत् ॥२८५॥

द्विबिम्बद्वादशोत्थं तु द्विबिम्बचरणं द्विज।
कजक्षेत्राश्रिनिकटात् [3]तदर्थं भागपञ्चकम् ॥२८६॥

पङ्क्तिद्वयात्तु संशोध्यं प्राक् पङ्क्तौ त्रितयं [4]ततः।
पदद्वयं द्वितीये[5]स्याद् बिम्बमाद्यं स्फुटं भवेत् ॥२८७॥

ततः पञ्चदशांशानि तद्बाह्यं परिशोधयेत्।
द्वितीयपङ्क्तावेकांशं तृतीयेऽशं तु पञ्चकम् ॥२८८॥

नवांशानि चतुर्थायां वीथीं पङ्क्तिद्वये ततः।
तृतीयेनावशिष्टं यत् तत्र द्वारं गले त्रयम् ॥२८९॥

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1. ख-बिम्बद्वयं स्यात्तु
2. ख-बहिरन्यत् तः कृता पर्यन्तं गलितम्
3. ख-तदर्धं पादपङ्कजम्
4. क-त्वतः
5. क-ग-घ-स्यात् नः वीथीं गलितम्

पञ्चपञ्चो[1]पकण्ठं तु तदाधारात्तु सप्तकम्।
पूर्वपङ्क्तावुपस्थं च शोभं कुर्यान्नवांशजम् ॥२९०॥

तदुपस्थमुपद्वारं तत्र [2]कण्ठपथे द्वयम्।
आद्याद्वितीयपङ्क्तिभ्यां द्विद्विकं द्विद्विकं सृजेत् ॥२९१॥

द्विदेहाच्च (?हंच) ततोऽश्रि (? श्रि) स्स्यात् त्रिसप्तदनिर्मितम्।
वीथिकाश्रेस्तु निकटात् षट्कं पङ्क्तिद्वयं (?ये) सृजेत् ॥२९२॥

पङ्क्तिद्वयं (?ये) तु तद्वाह्याच्छोध्याच्चा (?ध्यंचा) द्गणद्वयम्।
आद्यद्वितीयपङ्क्तिभ्यां द्विद्विकं द्विद्विकं सृजेत् ॥२९३॥

सप्तकं तु [3]तृतीये स्यात् परितः परिमार्ज्य च।
व्योमबाह्यं तु तस्मिन् स्यात् पाण्डरोज्ज्वलमस्य च ॥२९४॥

पैठीयं मध्यबिम्बं तु कुर्याद्वृत्तं [4]भागकावृतम्।
रवेर्मरतकाभेन तदन्तस्थे तुषारवत् ॥२९५॥

पादाभ्यन्तरबिम्बं यत् तद्व सूर्यसमप्रभम्।
रक्तारुणं तु तद्बाह्यं वीथिका व्योमबाह्यवत् ॥२९६॥

द्वाराणि धवलान्यस्मिन् शोभस्याद्बन्धुजीववत्।
काञ्चनाभमुपद्वारं कृष्णान्यभ्यन्तराणि च ॥२९७॥

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1 ख–कण्ठात्तु
2 ख-कण्ठोपधौ
3 ख–तृतीयं
4 क–ग–भागकव्रतं

भागं मरतकामेन तेषां वै परिपूरयेत्।
एतद्गाकारं विद्धि भुवाख्यमधुना शृणु ॥२९८॥

द्विपञ्चदशधा क्षेत्रं कृत्वा जातान्यथाब्जज।
शतानि नवभागानि मध्यतः पुष्करं लिखेत् ॥२९९॥

शतेनैव तु सार्धेन पङ्क्तेन ततो बहिः।
पीठं पङ्क्तिचतुष्केण ततो द्वौ [1]गात्रगा (?गैः) पदैः ॥३००॥

चत्वारिंशत्तु भागानि चतुरभ्यधिकानि च।
दिक्षु मध्यबिम्बार्थं द्विषट्कं परिमार्ज्य च ॥३०१॥

आद्यपङ्क्तौ चतुष्कं तु अन्त्यपङ्क्तौ तथैव च।
मध्यपङ्क्तिद्वयाच्चैव द्वितयं द्वितयं पुनः ॥३०२॥

एकीकृत्य ततो बाह्ये द्वे द्वे बिम्बेऽष्टभागजे।
प्रागावसानपङ्क्तिभ्यामेकैकं च द्विजांशकम् ॥३०३॥

त्रि (? त्री) णि त्रीण्यन्तरस्थाभ्यां कृत्वैवं तस्य पार्श्वयोः।
कार्यं बिम्बद्वयं चास्य प्राक्प्रत्यक्पादयोर्द्विज ॥३०४॥

मध्यसंख्यैः [2]पदैरेता (?षा) मेकैकामन्तरा द्वयोः।
एवं गात्रगणे सिध्दे पञ्चबिम्बान्विते ततः ॥३०५॥

चतुर्बिम्बजयुक्तानि चरणानि प्रकल्पयेत्।
एकैकं चरणं कुर्यात् विंशत्यंशकसंवृतम् ॥३०६॥

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1 क–ग–गालकापदैः

2 क–ग–पदै ह्येता

ततो व्योमाश्रिनिकटाच्छोधयेद्रागसप्तकम्।
एकांशमाद्यपङ्क्तौ तु त्रीणि त्रीण्यपरं द्वयात् ॥३०७

कृत्वैवं पादमध्ये तु बिम्बं त्रीण्यथ मे शृणु।
पार्श्वद्वये तु द्वितयं त्रितयं तदधस्तयोः ॥३०८

द्वितीयपङ्क्तावेकांशं गृहीत्वा द्वितयं पुनः,
तृतियपङ्क्तावेकं तु बहिष्ठायां तु रञ्जयेत् ॥३०९

एवं [1]चतुर्विधं विध्दि पक्षबिम्बद्वयं तु तत्।
पञ्चांशं यत्तयोर्बिम्बं बाह्यपङ्क्त्या तु कल्पयेत् ॥३१०

भागं पङ्क्तिद्वयेनाथ वीथीं शेषत्रयेण तु।
द्विचतुः षट्पदान्यत्र द्वारं कण्ठादितः क्रमात् ॥३११

शोभोपशोभशोभानि प्राग्वन्नवपदानि च।
[2]यथैकैका (?क) दिशं (? दिशो) भागे भवेच्छोभाचतुष्टयम् ॥३१२

उपशोभद्वयं चैव तथा तत् परिमार्जयेत्।
द्विबिम्बमथ कोणं च कुर्याच्छोभान्तरस्थितम् ॥३१३

एकांशं पूर्वपङ्क्तौ तु द्वितीये स्याच्चतुष्टयम्।
अग्रं हित्वा पदेनैव बिम्बं कोणगतं भवेत् ॥३१४

भागपञ्चकसंयुक्तं यथा बाह्यस्थमुच्यते।
नवांशानि बहिष्ठायां द्वितीयायां तु वै पदम् ॥३१५

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1 क–ग–चतुर्भि संसिद्धं

2 ख–यथैकैकं

एवं दशांशजं कृत्वा रागजालेन पूरयेत्।
[illegible]लरक्तोत्पलवत् कोणं कुर्यात्तु पङ्कजम् ॥३१६॥

गात्रस्य मध्यबिम्बानि पीतपिष्टप्रभाणि च।
[illegible] बिम्बे तदुपस्थे तु कुर्यान्मरतकोपमे ॥३१७॥

[illegible]या (? ताभ्या) मपि च बाह्यस्थे तपनीयोज्ज्वले [1]स्मृते।
[illegible]रणे मध्यबिम्बं यत् तत् कार्यं रजतोज्ज्वलम् ॥३१८॥

[2]बाह्लीकपुष्पसदृशे तस्य बाह्यगते द्विज।
कुर्यान्मरकताभं तु तत्समीपगतं च यत् ॥३१९॥

[3]कुन्देन्दुधवलां वीथीं कुर्याद्द्वाराणि पूरयेत्।
राजपाषाणतुल्येन शोभां गात्रकमध्यवत् ॥३२०॥

[4]कुर्यान्मरतकाभं तु तत्समीपगतं तु यत्।
तस्यामुपगतं (? तत्पार्श्वस्थमुप) शोभं भवेत् तच्चम्पकप्रभम् ॥३२१॥

कोणात् सुन्दरगं (? कोणादन्तरगं) बिम्बं कार्यं रक्तोज्ज्वलेन तत्।
इन्द्रनीलनिभेनाथ तद्बाह्यं परिभूषयेत् ॥३२२॥

[5]ध्रुवाभिधानमित्युक्तं परमानन्दमुच्यते।
एकत्रिंशत्पदैः सम्यक् कृत्वा क्षेत्रं हि जायते ॥३२३॥

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1. क-ग-घ-स्मिते
2. त्रुटित ३१९ तः पुनर्निर्मितः
3. त्रुटित ३२१
4. त्रुटित ३२२
5. क-ग-घ-धूपाभिधान

(ध्रु)वाभिधानमित्युक्तं परमानन्दमुच्यते ।
एकत्रिंशत्पदैः सम्यक् कृत्वा क्षेत्रं हि जायते ॥३२४॥

शतानि नवभागानामेकषष्टिपदैस्तथा ।
युक्तानि भागकैर्मध्ये पद्मक्षेत्रं तु पौष्कर ॥३२५॥

एकोनसप्ततिपदैर्युक्तैरेव शतांशकैः ।
बाह्यपङ्क्तिचतुष्कं तु पीठार्थं मार्जयेत्ततः ॥३२६॥

शतद्वयं तु भागानां द्विसप्तत्यधिकेन तु ।
भवेत्पीठं सुललितं पादगात्रकसंयुतम् ॥३२७॥

तस्मिन् वै गात्रकं रम्यं चत्वारिंशत्पदैर्भवेत् ।
अष्टाधिकैस्तु भागानां पद्मबिम्बयुतं तु तत् ॥३२८॥

दिक्षु मध्यमबिम्बार्थमष्टकं परिमार्ज्य च ।
आद्यपङ्क्तौ तृतीयं तु अन्त्यपङ्क्तौ तथैव च ॥३२९॥

मध्यपङ्क्तिद्वयाच्चैव पञ्चकं पञ्चकं पुनः ।
एकीकृत्य ततो बाह्ये द्वे द्वे बिम्बेऽष्टभागजे ॥३३०॥

आद्यन्तपङ्क्तिद्वितयात कोष्ठकानां त्रयं त्रयम् ।
एकैकं मध्यपङ्क्तिभ्यां लुप्त्वैवं तस्य पार्श्वयोः ॥३३१॥

कार्यं बिम्बद्वयं तत्र प्राक्प्रत्यक्पादयोर्द्विज ।
प्रागावसानपङ्क्तिभ्यामेकैकं च द्विजांशकम् ॥३३२॥

त्रीणि त्रीण्यन्तरस्थाभ्यां कृत्वैवं परिमार्ज्य च ।
एवं गात्रगणे सिध्दे पद्मबिम्बान्विते ततः ॥३३३॥

चतुर्बिम्बसमेतानि चरणानि प्रकल्पयेत्।
पञ्चकं चरणं कुर्याद् विंशत्यंशकसंयुतम् ॥३३४॥

ततो व्योमाग्निनिकटात् शोधयेद् भागसप्तकम्।
पञ्चांशमाद्यपङ्क्तौ तु त्रीणि त्रीण्यपरद्वयात् ॥३३५॥

[illegible] पादमध्ये तु बिम्बं त्रीण्य मे शृणु।
पादाग्रे तु द्वितयं त्रितयं तदधस्तयोः ॥३३६॥

द्वितीयपङ्क्तावेकांशं गृहीत्वा द्वितयं पुनः।
तृतीयपङ्क्तावेकं तु बहिष्ठायां तु रञ्जयेत् ॥३३७॥

चतुर्थं तु तद्विद्धि पक्षबिम्बद्वयं द्विज।
भागपङ्क्तिद्वयेनाथ वीथिं शेषत्रयेण तु ॥३३८॥

तृतीयपङ्क्तावुपस्थं च शोभं कुर्यान्नवांशजम्।
तदुपस्थमुपद्वारं तत्र कण्ठपथे द्वयम् ॥३३९॥

चत्वारि चोपकण्ठात्तु षट्कं तद्बाह्यतो मृजेत्।
ततोंऽशकचतुष्केण सूक्ष्मशोभं प्रकल्पयेत् ॥३४०॥

[illegible]ाच्च ततोऽग्निः स्यात् सप्तविंशतिकोष्ठयुक्
नाभिकाग्रेस्तु निकटादाद्यपङ्क्तौ नवांशकम् ॥३४१॥

तृतीयपङ्क्तौ द्वित्रितयं तृतीयायां पदं पदम्।
एकीकृत्य भवेदाद्यं बिम्बं सप्तदशांशजम् ॥३४२॥

ततो बाह्याद्दशांशं तु एकीकृत्य विमृज्य च।
लुप्त्वैवं रागजालेन विभागोत्थेन पूरयेत्) ॥२४३॥

इति पञ्चमोऽध्यायः समाप्तः

——————————————*

अथ षष्ठोऽध्यायः

[1] ....

....

[2]भूमौ विभजयेत्तस्मात् ततो विभजयेत् पुनः।
कृत्वोभयं परिच्छिन्नं [3]........गवं पुरा ॥१॥

ततोऽष्टमनवांशं च [4]दशमैकादशं च वा।
द्वादशांशं परित्यज्य [5]क्रमात् पद्मप्रसिद्धये ॥२॥

पद्मानामपि [6]पद्मानां ([7]पद्मानां) त्रिपत्राद्यावदन्तिमम्।
शेषेण कर्णिकाभागे केसराणि दलानि च ॥३॥

सम्यग्विकसिताकारं (?) पद्मक्षेत्रेष्वयं क्रमः।
दलाप्रसिद्धये नूनमाख्यातं कमलोद्भव ॥४॥

अयमध्यायः पद्मलक्षणप्रतिपादकः तथैवान्ते निगमितश्च। अस्यादौ महान् ग्रन्थपातः। अत्रेदमवधेयं–अस्मादध्यायात् पूर्वतनः पञ्चमोऽध्यायः इदम्परतया सर्वतोभद्रादिमण्डललक्षणप्रतिपादकः। तस्य चान्ते ग्रन्थपातः तच्चिह्नमपि न किञ्चित् प्रदर्शितम् सर्वेषु कोशेषु; प्रत्युत पञ्चमाध्यायस्य त्रुटिस्थले भग्न–पृष्ठोऽयं षष्ठाध्यायभागः अलक्षितसन्धिबन्धस्संयोजितः दैवादन्ते "इति षष्ठोऽध्यायः" इति निगमितो दृश्यते।

क–...पुनः ग–घ–भूतसमात् तः विभज

ख–चिह्नं व्यामो? ग–घ–चिह्नं च्छयामो

ग–घ–दशमैकादशं

क–ग–घ–क्रमपात्राभशोधये

पद्मानां इति स्यात्

वक्ष्ये मुकुलिताकारं (?र) पद्मपत्राग्रसाधनम् ।
[1]मध्याच्चिह्नावसानं तु कर्णिकाद्यैर्विभज्य च

भागैश्चतुष्प्रकारोत्थैः सुसमैर्विषमैस्तु वा ।
यथा तत् ते प्रवक्ष्यामि येन निःसंशयो भवेत्

नवाष्टसप्तषट्पञ्चचतुर्भिश्चांशकैर्भवेत् ।
त्रिदलाद्यष्टपत्रान्तक्षेत्रं वक्ष्ये पृथक् पृथक्

मध्यदेशात् समारभ्य शेषं क्षेत्रावसानकम् ।
एकैकांशेन सर्वेषां मध्ये कार्या च कर्णिका

शेषाणां [2]त्रिंशत्संख्यानां त्रिष्वाद्यप्रति[3]दीर्घिताः,
केसराण्यंशदीर्घाणि [4]दलमूलार्धकर्णिका

अ (?न्य) थवा कर्णिकोच्छ्रायतुल्यानि परिकल्प्य वै ।
स्थितानि पत्रमध्ये तु सर्वत्र द्वित्रिसंख्यया

दलशेषं द्विधा कृत्वा तन्मध्ये प्रथमं स्मृतम् ।
मध्यात् पद्मदलाग्रं यत् कोटिमूले तु कीर्तितम्

त्रिपत्राद्यष्टपत्रान्तं पद्मानामीदृशो विधिः ।
[5]नवपत्रादितो यावत् सप्तविंशद्दलान्तकम्

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1 ख–मध्याद्विह्नावसानं तु
2 क–ग-घ–त्रिंशत्संख्येन
3 ख–दीर्घकाः
4 क–बलमूला ग–घ–बलमूलाधकान्यथा
5 क–ग–घ–नवपत्रान्ततो

यथा स्यात् कर्णिकामानं तत् ते वच्मि सकेसरम्।
न्यूनं विंशतिमं भागमष्टपत्रस्य कर्णिकम् ॥१३॥

तत्कर्णिकाप्रमाणस्य [1]त्वेकवृद्ध्या तु वंशयेत्।
विधिनानेन पद्मानां प्रथि (? धि) का कर्णिका नयेत् ॥१४॥

दलाग्रदं केसरं यत् कुर्याच्छिष्टेन पूर्ववत्।
दीर्घिका (?का) केसराणां तु कर्णिकार्धेन वर्धयेत् ॥१५॥

अथोऽन्येन दलाब्जानां यागानां देवता पुनः।
ब्रह्मन् निर्वर्त्यमानानामेष एव विधिस्स्मृतः ॥१६॥

सुस्थिताधारपद्मानां हेमशैलादिवर्त्मनाम्।
पर्यङ्कशयनाभोगं मूर्त्यादीनां निवेशने ॥१७॥

तत्प्रभा (?भा) [2]पति (प्रधि) कानां च चतुर्थांशेन कल्पयेत्।
पत्राणि केसराढ्यानि त्रिभिरंशैस्तु कर्णिका ॥१८॥

सा चोच्छ्रिता दलार्धेन दलमानेन वा भवेत्।
कुर्याद्दलार्धदीर्घाणि वर्तितानि तदन्तरे ॥१९॥

केसराण्यथवा विद्धि तत्त्रिभागसमानि च।
कल्पनीयानि वा विप्र कर्णिकासंश्रितानि च ॥२०॥

प्रागुक्तोच्छ्रायमानानि सम्यगेवोत्थितानि च।
ईदृशानां द्विजाब्जानां सहस्रशतसंख्यया ॥२१॥

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1 ख–त्वेकवृद्धितु
2 क-ग-घ–पतिकाब्जानां

शोभानुरूपया दृष्ट्वा संपाद्या पत्रसन्ततिः।
कर्णिकाऽपि ततः कुर्यादुक्तमानाधिका [1]यया ॥२२॥

वृत्तायतानां पद्मानामेष भाव (?एक) विधिस्स्मृतः।
एवं सञ्चिन्तयित्वा तु योऽस्त्याद्रूनाधिका यथा ॥२३॥

भ्राम्यं वृत्तचतुष्कं तु मध्यस्थं विद्धि कर्णिका।
द्वितीयं केसराख्यं तु दलमध्यं तृतीयकम् ॥२४॥

नार्यं? (?तुर्यं) दलावसानं तु स्यात्तं चिह्नो (?तच्चिचह्ना)
न्तिकन्तुवत् (? तृ वा)।
पश्चाद्दलावसानस्यवृत्तः याभ्यन्तरे स्थिते ॥२५॥

पद्मानां प्राग्बहिश्चोक्तं प्रागुक्तपरिसंख्यया।
अनुक्तेष्वपि वाऽब्जेषु नियमादूर्ध्वगेषु च ॥२६॥

सामान्यमंश [2]संख्याता (?न) तेष्वन्येषूदितेष्वपि।
त्रिपत्रादिषु सर्वेषु त्वथवा कमलोद्भव ॥२७॥

येन यद्भ्राजते पद्मं सोंऽशस्तस्याग्रतः क्षिपेत्।
पत्रविस्तारसंक्षेपवशेन च वरप्रदः ॥२८॥

तस्मात् संक्षिप्तपत्राणामग्रं दीर्घं विराजते।
तद्वद्बिम्बोदरस्थानां बहुपल्लविनां तु वै ॥२९॥

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1 ग–घ–ऽथवा

2 ख–ग–घ–सङ्घाता

साध्यपत्रांशसिद्धिं च कृत्वैवं सूत्रसञ्चयम्।
स्फटिकादर्धमंशानां विनिक्षिप्य ततोऽब्जज ॥३०॥

दलार्धमानसूत्रेण दलाग्रं संस्थितेन च।
दलांशकं 1...सन्तु दलांशस्यैव मध्यमा ॥३१॥

मत्स्यचिह्नद्वयेनैव सम्यगुत्ताद्य सङ्गमम्।
पत्रमध्यं प्रसिद्ध्यर्थं तेषु सूत्राण्यतः क्षिपेत् ॥३२॥

दलरा (?लाया) मध्यमं सूत्रं प्रकीर्त्यां? ह्यवतिष्ठते।
शेषं सूत्रद्वयं ह्येषां साधकं स्यात् परस्परम् ॥३३॥

इत्युक्तं पद्मयागानां सूत्रपातं समासतः।
दलानां [2]घटनां चाथ समासाच्छृणु सन्ततिम् ॥३४॥

यद्वेन्दुलाञ्छनाद्यैस्तु ससूत्रैरेव जायते।
अभीप्सि [3]तामपूजास्य? (?ब्जपूज्यस्य) प्रादक्षिण्याल्लिखेद्दलम् ॥३५॥

दिग्विदिक्सप्तसंश्लेषैः पूरणाय कजच्छदैः।
दलमध्ये कदो (? जो) रस्थं? सूत्राणां तु दलान्तरम् ॥३६॥

तुर्यवृत्ता [4]वसानाद्वै समारभ्य तु लाञ्छयेत्।
स्पृशेत् तत्सिद्धिसूत्राभ्यां मध्ये तु सदशाक्षितिः ॥३७॥

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1 ख-घ-द्विसासन्तु
2 ख-त्वदलानां च समासा
3 ख-तामपूजा स्यात्
4 ख-वसानाद्यैः

सूत्रयोः शशिनो? न (?नि) न्यायथा कण्ठो तु [1]मीलिता (?तो)
ततश्शशिकलाश्रृङ्गस्थाने सूत्रं निधाय च ॥३८॥

दलाग्रभागपर्यन्त [2]निष्पाद्यावपरं तु वा।
कृतेनानेन विधिना शीर्णपत्राकृतिर्भवेत् ॥३९॥

[3]अन्तराद्यन्तसूत्राभ्या[4]मशान्तानाममत्यशीम्।
सिद्धस्य [5]शर्णो (?शीर्ण) पत्रस्य [6]त्वप्रांशार्धस्य चान्तरे ॥४०॥

कृत्वा सूत्रं [7]समानीय प्राग्दत्तांशस्य सन्निधिम्।
एवं तदवधे (?धेः) [8]सूत्रस्त (? सूत्रं त) देव? कमलोद्भव ॥४१॥

दिव्य [9]चन्दनलेख्यां च ज (?चा) लयेच्छशिलाञ्छने।
अग्रवज्जायते तीक्ष्णं मध्यदन्तो (ध्यादन्तं) दलान्तरम् ॥४२॥

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1 क-ग-घ-मीलिना

2 क-ग-घ-निष्पाल्यावपरं

3 क-ग-घ-अन्तरावद्य

4 क-मन्तनाम ग-घ-मन्तनाममत्यशि

5 क-'शीर्णपत्रस्य' इति स्यात्

6 घ-त्वप्रांशुशार्धं स्य शान्तरे

7 ग-घ-समानीया

8 क-घ-सूत

9 क-चन्दनवे ग-चन्दनवेल्यां चा घ-चन्दनवेला लाचा

अथ संसक्तपत्राणां [1]स्यादिदं (दल) साधनम्।
अभासंसक्तपत्राणां [2]स........सूत्रत्व [3]........विना ॥४३॥

विना श (? विनाशं हि) कुर्याच्चपसा........।
..........मुत्थानमर्पानां पत्रजन्मावधेः पृथक् ॥४४॥

यथा तदधुना वच्मि तव सन्देहशान्तये।
दलसिद्धिं विना प्राक्......संयुक्तं लिख्य पङ्कजम् ॥४५॥

त्यक्त्वा व्योमार्धमात्रं तु समीपात् सूत्रमध्ययोः।
तृतीयांशं तु पादं वा ज्ञात्वांशाब्जे पदे स्मृतिम् ॥४६॥

[4]एतं चन्द्रेऽर्धचन्द्रं तु दलमध्यं तु पूर्ववत्।
छत्रं ग (? पत्रं तु) ब्रह्मदेशस्थं सूत्रद्वितयपातनात् ॥४७॥

(? तत्) स्यात् संसक्तपत्रं तु मार्जना[? नात्] सिद्धिसूत्रयोः।
अदृष्टपृष्ठभागस्य परिवारावृतस्य च ॥४८॥

सामुख्यं तु विभोः कल्प्यं भागमाश्रित्य दक्षिणम्।
आश्रयं भूतपादी (?दा) नां दिग्विदिग्घृदयं हियम् (?त) ॥४९॥

क्रमात् प्राच्यमथाग्नेयं दक्षिणे नैर्ऋतिक्रमात्।
एवमुत्तरभागे तु ऐशानं दैवतं स्मृतम् ॥५०॥

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1 ख–थय
2 ख–सहि सपि
3 ख–विर्मविनाम्
4 ख–एतच्चन्द्रार्धं

दलता (?लाप्रा) देवमस्या थ? ददतं ध (दल सन्धा) नमुच्यते।
प्रागीशदलसन्धेस्तु मध्यात् सूत्रं प्रसार्य च ॥५१॥

आप्यऋक्षेशयोः पत्रं सिद्ध (?द्धि) पर्यन्तमानयेत्।
प्राक्पदादीश्कराख्यस्य पोम्य (?प्रा॰त) र्व्यं? पूर्वलक्षितम् ॥५२॥

पङ्क्तित्वे वर्तमानस्य दलजालस्य लक्षणम्।
इत्येतत् पत्रबन्धानामब्जनामब्जसंभव ॥५३॥

कीर्तितं सर्वसामान्यं कर्णिकासाधनं शृणु।
सार्धेन मूलव्यासेन तेन पदाधिकेन वा ॥५४॥

द्विगुणेनाथवा विप्र कुर्याद्वै कर्णिकोच्छ्रितम्।
सबीजं वक्त्रविस्तारं [1]तथैनेन प्रकल्पयेत् ॥५५॥

हि (?ही) कर्णिकाप्रान्तः? मेखलार्थं विवर्ज्य च।
ब्रह्मस्थानपदे शेषं बीजार्थं विभजेद् द्विधा ॥५६॥

[2]बीजैस्तन्मध्यतस्तस्य दिग्विदिक्ष्वष्टकं लिखेत्।
परिधेरवसानं तु बीजानामन्तरं द्विज ॥५७॥

किंचिन्निम्नाऽथ कर्तव्यं [3]बीजो वै कथ्यते यथा।
जाम्बूनपदादिधातूत्थं यज्ञकाष्ठाश्मजं तु वा ॥५८॥

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1 तथैतेन इति स्यात्

2 घ–बीजैः इत्याद्यर्धत्रयं गलितम्

3 ख–बीजोपं सज्यते

सुषिरं कर्णिकाकारं मन्त्रं (?पत्रं) कुर्याद्वि [1]मेदभृत् ।
तेनेन्द्र (द्रं) कर्णिकाकारं कर्णकेल (?कर्णि वर्ध) समुच्छ्रितम् । ५९॥

श्रीवेष्टकरस (?कैः स) मुदितमीषत् क्षीरमधुप्लुतम् ।
(? कूष्मा) ण्डपिष्टशालीनचूर्णेन सह योज्य च ॥६०॥

रञ्जितं कुङ्कुमेनैव [2]सुपीतेनाथ सानुना ।
द्विदेहं तेन तद्वक्त्रं पत्रबन्धु (?न्धे) प्रसूर्य (?सार्य) च? ॥६१॥

कवाटरहितं कृत्वा पिण्डीभूय यथागतम् ।
तदा नियोज्य स्वक्षेत्रे हेमरत्नादिकान्विते ॥६२॥

[3](मसी) पात्राणि सर्वाणि का (? क) मान्निम्नादि पूर्य च ।
प्रोक्तावि तु च वै मध्याज्जलस्थमिव गोलकम् ॥६३॥

करिकुम्भसमानानि द्विजाण्डसदृशानि च ।
स बाह्याभ्यन्तरन्तस्थो देवीशोणोन्नतानि च ॥६४॥

क्रमान्निम्नं तु वै यावद्भागस (? म) तां व्रजेत् ।
तनुमूलप्रसुप्रान्तं ? मध्यमध्यामि पूरयेत् ॥६५॥

वृक्षलास्थल (?मूलास्थि) तुल्यानि क्रमशः केसराणि च ।
[4]..
एवं सम्पाद्य संपूज्य अन्येषाम्य (?म(न)न्तरे द्विज ॥६६॥

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1 ख-केधकृत्–हृत्
2 क–ग–घ-सवि....थ
3 ख–ग–घ–मसा पत्राणि
4 अत्रमहान् ग्रन्थपातः

अध्यात्मा ह्य (ख्या) धिदेवाख्या अ [?ध्य] धिभूतक्रमेण तु।
मन्त्राणि मन्त्रमूर्तिश्च तत्त्वानि सकलानि च ॥६७॥

मन्त्रो ह्यध्यात्ममुद्दिष्टं मन्यमूर्त्य (?तिर) धिदैवतम्।
अधिभूतं स्मृतं तत्त्वमित्येवं क्रियते द्विज ॥६८॥

स्थूलसूक्ष्मपरत्वेन स्वयं [1]मान्त्री स्थितिस्तथा।
संनिवेश्यात्मसक्तं वा उत्तरोत्तरया सह ॥६९॥

प्रभवाप्ययनयोगेन [2]योजयेन्मन्त्रसन्ततिम्।
अभिन्नाभेदभूतानां वेदानां च पृथक् पृथक् ॥७०॥

अध्वक्रमेण युक्त्या वै स यागफलमश्नुते।
मन्त्रोदितं हि यद् वस्तु तद् विद्यानन्दलक्षणम् ॥७१॥

सर्वभावेष्वतीतत्वात् सर्वेषां [3](तत्) योजयेत्।
समस्तपद्मयागानां पत्रेष्वाद्यन्तयोस्तथा ॥७२॥

सर्वेष्वाधारभूतत्वात् [4]तद्बिम्बात्वात्तु तत्त्वतः।
न्यसेम केसरे लाजास्तां शक्तिं तद्धि कर्मणि ॥७३॥

अनेकभेदभिन्नानां व्यापिनीं सर्वदेहगाम्।
तदङ्गषट्कज्ञानाद्यं [?द्य] [5]समुदाया (?यात्) न्यदैश्वरम् [तदैश्वरीम्) ॥७४॥

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1 ख—मन्त्रस्थित
2 ख—यो यजेन्मन्त्र
3 ख—स्तुत ग—घ-स्फुट
4 क—ग-घ-तल्लंबत्वात्तु
5 ख—समुदायां तु?

[1]येनानन्दाच्च शक्त्या वै ग्रहणं प्रतिपद्यते ।
सिद्धश्चो (?न्ती) तत्त्वतो भिन्ना (न्नां) न्यसेत् केसरकोटिभ
(? भा) म् ॥७५॥

साधिभूताधिदैवो यो मन्त्रोऽनुग्रहकृत् प्रभुः ।
पष्ठ्यो दलमध्ये तु तदङ्गानि च तत्र वै ॥७६॥

तदग्राच्च चतुर्दिक्षु [2]साष्टमन्त्रा दृदादयः? ।
विदिक्संकल्पनां कृत्वा तत्रास्त्रं तु प्रपूजयेत् ॥७७॥

केवलं द्विति? (?त्रि) शक्तित्वान्मध्ये मन्त्रसमीपतः ।
ध्यात्वा न्यस्याथ संपूज्यो नेत्रमन्त्रो द्विजोत्तम ॥७८॥

इत्येष परमात्मीयमन्त्रन्यास उदाहृतः ।
पृथक् षड्विंशसंख्यैस्तु तुर्यादौ यत् प्रकाशितम् ॥७९॥

स्थानभेदैः शरीरस्थं मन्त्रव्रतमह (?व्रातमिह) द्विज ।
थत् पिण्डं मन्त्रसंख्य (?ख्यं) स्तु (?तु) पदमन्त्रगणस्य च ॥८०॥

वर्तते हि प्रभुत्वेन त्वाधिपत्येन वै तथा ।
व्यूह [3]स्थागममन्त्राणां प्रागुक्तानां च सर्वशः ॥८१॥

[4]यदयत्यभिविंशत्य (?त्या) [5]त्वथवा ध्येययुक्तिभिः ।
पीठाख्यदेवतानां च पीठस्थाना (?नां) न (?ह्य) नेकशः? ॥८२॥

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1. ख–येनानन्दाद्यशक्त्या
2. क–ग–घ–सह्यभूतं
3. ख–स्थानगमन्त्राणां
4. ख–यवद्यस्यभिविंशस्य
5. ग–घ–त्वायाद्येय

द्वाःस्याद्वाःस्थानुयायिभ्यां स्थानाश्रिष्वपरेष्वपि ।
सबाह्याभ्यन्तरस्थानि यागानां विविधानि च ॥८३॥

तानि त्वया ह्यभक्तानां नाभिव्यञ्ज्यानि पद्मज ।
वचसा कर्मणा चैव [1]इुतसे (?ष) क (?ल्म) षात्मनाम् ॥८४॥

विषयग्राहभूतानां ज्ञानज्ञेयाभिलाषिणाम् ।
श्रेयोर्थिनामिदं बाच्यं यो (?या) गभेदं मयोदितम् ॥८५॥

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1 ख–सुपक्वे...

इती श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
पद्मलक्षणो नाम
षष्ठोऽध्यायः

———O———

अथ सप्तमोऽध्यायः

पोष्कर उवाच—

भगवन् पुण्डरीकाक्ष ज्ञातलोकव्रत त्वया।
भविनामभुवं [?शुभं] ज्ञात्वा व्यूहभेदस्तु सूचितः ॥१॥

तस्याहं श्रोतुमिच्छामि यथावत् परमेश्वर।
स्वरूपं च प्रमाणं च [1]साधनं न्यासमेव च ॥२॥

श्रीभगवानुवाच—

शृणुष्वावहितो ब्रह्मन् कथयामि समाहितः।
स्वरूपं लभते ब्रह्मन् [2]नानायोन्यस्य निर्वृतिम् ॥३॥

[3]द्वाराणा [? णां] [?पीठ] कोणानां पुरा[4]णान्तरतो [? न्तु ततो] द्विज।
वर्तुलानां विचित्राणां भुवनानां विशेषतः ॥४॥

पीठवीथीयुताद्वा [? नां] वा तुर्याप्राणां [?श्राणां] तु मध्यतः।
प्रागुक्तानां च सर्वेषामेकैकास्मिन् यथेच्छया ॥५॥

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1 ग-घ—साधनान्यास क—साधनन्यास

2 क—नानायोन्यस्य ग-घ—ननायोस्य

3 क-ग—द्वाराणानिति

4 ग-घ—णान्तरते

सपद्मपत्रभेदेन त्वेकमूलोत्थितानि [?तेन] च।
प्रवृत्त [?प्राग्वृत्ते] पीठवीथ्यग्रद्वारमध्ये चतुर्दलम् ॥६॥

[1]कमलं तद्बहिस्त्रीणि त्रित [?द] लान्यम्बुजानि च।
चतुर्दश [?ल] समानेन यथा[2]या (?गान्तरं] शृणु ॥७॥

अस्य चाद्यं चतुर्व्यूह (? हं) त्रिकोणभुवनान्तरे।
चतुरश्रेण वाऽब्जानि [3]वृत्तशेषाणि मध्यतः ॥८॥

प्राग्व्यूहं स्याच्चतुःपद्मं तन्मध्ये तु चतुर्दलम्।
कमलं तद्बहिस्त्रीणि त्रित [?द] लान्यम्बुजानि च ॥९॥

द्वितीयं पञ्चभिः पद्मैः पञ्चपत्रे [?त्रं] हृदन्तरे।
चतुर्दिक्ष्वथ चत्वारि चतुष्पा [?ष्प] त्राणि तद्बहिः ॥१०॥

षड्भिरब्जैस्तृतीयं तु तन्मध्ये लिख्य षड्दलम्।
पञ्चभिः पञ्चवक्त्रे [?पत्रै] स्तु प्रागादापा [?वा] वृतं तु यत् ॥११॥

व्यूहानि त्रीण्यतोर्ध्वं वै सप्तपद्मानि पौष्कर।
सप्ताष्टनवपत्राणि तेषां मध्येऽम्बुजानि च ॥१२॥

बाह्यस्थानि च षट् सप्त क्रमादष्टदलानि च।
व्यूहत्रयमथोर्ध्वान्तादष्टकं कमलं भवेत् ॥१३॥

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1 प्रथम चरणः श्लो. ९व मध्ये पुनरावृत्तः

2 ख-यायां तमहं ग-घ-यार्णमहं

3 ग-घ-वृत्ते

सप्त सप्त कजास्तस्मिंस्तृतीया (?तयं) बाह्यतस्तथा।
एकैकमन्तरस्थं तु क्षेमपद्मं तु पद्मज ॥१४॥

त्रीण्यथो नवपद्मानि व्यूहानि कमलोद्भव।
तेषामेकैकशो मध्येष्व (?त्य) ष्टदिक्ष्वष्टकं स्थितम् ॥१५॥

पत्र (?पश्चात्) त्रयोदश (?शं) व्यूह (?हं) संसाध्यैकादशाम्बुजम्।
एकं पूर्वोक्तवत् तस्मिन् दश शेषाणि तद्बहिः ॥१६॥

ततश्च सप्तमव्यूहादादितश्चाष्टपङ्कजम्।
सप्तादशदलं यावत्............................ ॥१७॥

[1](?अ) न्तस्थबाह्यपद्मानां दलसंख्यां निबोध मे।
आधस्याभ्यन्तरे कुर्याद्दशपत्रं सरोरुहम् ॥१८॥

तदेकैकं च तद्वृद्ध्या [2](?शेषाणां परिकल्पयेत्।
सप्तादशदलं यावत् तेषामभ्यन्तरे भवेत् ॥१९॥

[3]भूयस्तदपि (।पद्मानां) बाह्यस्थानां प्रकल्पयेत्।
[4]नवपत्रात् समारभ्य) त्वेकवृद्ध्या तु पूर्ववत् ॥२०॥

पृथक् पृथक् [5]............तस्य सत्तम।
बहिःस्थानि च पद्मानि सुरोऽशदलानि च ॥२१॥

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1. ख-ग-घ—संतस्थ
2. घ—( ) कुण्डलान्तर्गतं गलितम्
3. ख—भूयस्तदपि....विप्र
4. क—ग—नवपत्रात्
5. ग—घ—कहआध्यायवं तस्य

इत्येषां व्यूहयागानां सपद्मा पद्मकल्पना।
कीर्तिता वै समासेन मया ते कमलोद्भव ॥२२॥

दिग्विभागं च पद्मानां प्राग्वत् पत्रोदितं भवेत्।
प्रमाणमयनं पश्चाद् गर्भस्थकमलादितः ॥२३॥

वीथ्या वै सह बाह्यस्थपङ्कजानां क्रमेण तु।
एकादशक्षेत्रमाद्यं (?पद्म) व्यूहस्य वर्तुलम् ॥२४॥

तादृग्द्वादशहस्तं स्याद्द्वितीयस्य ततः परम्।
एकैकं तु करं तावत् क्रमेणानेन कल्पयेत् ॥२५॥

निष्ठां व्यूहस्य वै यावच्चतुर्विंशतिभिः करैः।
सर्वदिग्वर्तुलं क्षेत्रं जायते विततं समम् ॥२६॥

[1]आकुलस्य पुरा मानं ब्रह्मन् व्यूहस्य कस्य चित्।
तन्मानेनार्धसूत्रेण मध्याद्भ्राम्य भ्रमं समम ॥२७॥

क्षेत्रमानमिति स्यातमधुना साधनं शृणु।
प्रागुक्तयुक्तं प्रागादौ भागौ द्वादशभिः समैः ॥२८॥

(?चतुरश्रीकृते तद्वत्) क्षेत्रे भागीकृते सति।
मध्यदेशात् समारभ्य तन्तुभिः पक्षसंमितैः ॥२९॥

प्रपूर्य व्यूहभृन्नाम यत् पुरा वर्तुलीकृतम्।
ततो (?त) पद्म (?पूर्वे) पदादादौ भागैर्द्वादशभिः समैः ॥३०॥

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1 ग–घ–आकलस्य

निक्षयेत् सर्वसूत्राणि यावत् क्षेत्रमवाप्यते।
ब्रह्मस्थानात् समारभ्य क्षेत्रस्याद्याच्च तद्गुण (?णात्) ॥३१॥

न ध्वंशकानां तु...क्षेत्रान्तात् तावदाचरेत्।
मध्ये तु पञ्चभिर्भागैरेकैः प्राग्भ्राम्य वर्तुलम् ॥३२॥

एकांशमथ संत्यज्य वीथ्यर्धं चैव तद्बहिः।
परितो मध्यवृत्तस्य बाह्यवृत्तगणाश्च (?शि) तम ॥३३॥

सूत्राणामुपरि ब्रह्मन् चतुरंशकसंमितम्।
भ्रमणीयं च सूत्रेण मध्यापक्षे समे स्थितो ॥३४॥

भ्रामितानां च वृत्तानां क्षेत्राल्यपरिधेर्द्विज।
अंशकद्वितयं मध्ये [1]सवि (?रि) ताने (?न) च शिष्यते ॥३५॥

मध्यतो[2] बाह्यसूत्रस्य बहिस्स्थानं च पौष्कर।
स्वङ्या......... ॥३६॥

बहिस्स्थानां तु वृत्ताना [3]मन्तरालं तु यत् स्मृतम्।
तच्चानियतमानेन समानं स्यात् परस्परम् ॥३७॥

अन्तर्गतं हि वृत्तस्य···· ।
एकस्मिन् बहुधा व्यूह्य त्वन्तरालेषु चान्तिमम ॥३८॥

ग-घ-वर्धितान्ते

क-बाह्यस्य वृत्तस्य ग-घ-सूत्रस्य

ख-मन्तरालासु

एवमुल्लिखिते वृत्ते दिग्विदिक्परिसंस्थिते।
परिमण्डलरूपाणि गा·····... ॥३९॥

[1]·····...ये द्वे ते संयुतानि च।
स्थूलसूक्ष्मस्वरूपाणि पत्रभेदान्वितानि च ॥४०॥

काम[2]····ये......ब्जानि ततः शृणु।
प्राक् चोदितानि सूत्राणि बहिस्सत्ताप्रसिद्धये ॥४१॥

[3]····मध्यमाद् वृत्ता [4](माज्ययोत्रतिकावते)।
प्राक् प्रत्यक् सौम्ययाम्यं च समं सूत्रद्वयं तथा ॥४२॥

सूत्राणां द्व्यंशमानेन भ्राम्य मध्यं तु पौष्कर।
मध्यमस्य·········तत्राब्जं लिख्य पूर्ववत् ॥४३॥

चतुर्दलानि भेदेन यस्मिन् तर····।
प्राक् साधयित्वा पीठादि (?दि) द्वारान्त (?नां) मण्डलं बहिः ॥४४॥

संसाध्यं (?ध्य) च ततः पद्मा? ना (न्य) न्यथाऽर्थस्य साधनम्।
अंशकत्रितयाशेषात् षपूद्यं [5] [शं साधनस्य मे] ॥४५॥

..........................तो भवेत्।
शिष्टं यदन्तरस्थं तदेकीकृत्य विभज्य च ॥४६॥

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1 तु–घ कामप्रथतामार्गमद्वारे ये द्वे
2 ख...ब्जानि तत
3 ग–घ निर्वद्वै
4 –ख (   ) कुण्डलगतान्यक्षराणि
5 ख (   ) अन्तर्गतान्यक्षराणि–ग-घ शंवासवस्त्यमे

चतुर्धा सुसमैर्भागैर्भ्येकांशेन चासमा? ।
............यैद्वारादीनां तु येन तु ॥४७॥

एवं क्षेत्रत्रयं भ्राम्यं ततः? पीठं तु साधयेत् ।
पादगात्रकमेदेन यथा तदवधारय ॥४८॥

पूर्वयामं...... बीजसंमुखम् ।
क्षिप्तसूत्रचतुष्कं प्राग् ब्रह्मस्थानक्रमेण तु ॥४९॥

ततः पैठीयवृत्ताभ्यां दिक्सूत्रस्य तु मण्डले ।
........ये च द्वयोर्द्वयोः ॥५०॥

[1]पीठ.... पुरुषगात्रेण (? सूत्रस्य सूत्रेण) द्विगुणेन बहिस्स्थितः ।
[2]सार्धेनान्तर्गतं वृत्तं तन्मात्रेण न पौष्कर ॥५१॥

[3]भागस्तु चिह्नवृत्ताभ्यां द्वाभ्यां ह्येतव तथान्तरे ।
सूत्रं कृत्वा तथाऽल्पस्य.... [4]देव हि ॥५२॥

षोडश [5]वीथिभूभागं? सूत्राभ्यामन्तरा भ (?मृ) जेत् ।
ब्रह्मस्थानं तु सूत्रेण मत्स्यवल्लाञ्छयेत् ततः ॥५३॥

पातिताभ्यां तु सूत्राभ्यां वृत्ताभ्यां तु समासतः ।
उक्तषड्भागसूत्रेण मध्यभागद्वयस्य च ॥५४॥

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1 ख–पीठवेसूत्रस्य तु सूत्रेण
2 ख–एकेनान्तर्गतं
3 क–ग–घ–ततस्तु
4 ख–ग–घ–द्वितप्तत्वं द्वि
5 ख-विधि

[1](?दिग्) भागाभ्यां (?तु) मत्स्याभ्यां सं (?नि) रुद्धेन मद
(?त) न्तुना? ।
लाञ्छयेदथ चन्द्रौ द्वौ दिक्सूत्रस्य तु संमुखौ ॥५५॥

शृणुष्व पीठवृत्ताभ्यां [2]यथैकैकं लयं व्रजेत् ।
एकं वै मत्स्यचिह्नाभ्यां शृङ्गमेति लयं तथा ॥५६॥

प्रागास्फालितसूत्राभ्यां [3](चान्द्रया) परिधे (?र्धेर्द्वि) द्विज ।
मीलनं विधिना येन जायते लाञ्छयेत् तथा ॥५७॥

आ........मध्यस्थितं मध्यमर्धचन्द्रं तु लाञ्च (?च्छ) येत् ।
विधिना येन तद्वच्मि गोत्र [4](?गात्र सूत्रप्र) सिद्धये ॥५८॥

समीप (?पे) स्पष्टसूत्राभ्यां ममत्पु........विवर्जयेत् ।
पीठं वैपुल्यमानं तु तत्र सूत्रं निरुध्य च ॥५९।

प्राक् प्रमा (? पत्राग्र) मध्ये तु लाञ्छयेत् पादसंमुखम् ।
गात्रकं विधिना येन पार्श्वयोरुभयोर्भवेत्. ॥६०॥

विततादन्तरहितं व्यालवक्त्रं यथा द्विज ।
[5]भूता [?भुजा) भ्यां गात्रकाभ्यां तु मध्यं यच्चरणं ततः ॥६१॥

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1 ख–मत्तो ग–घ–पत्तो

2 ख–वृत्ताभ्यां तु समासतः

3 ख–( )अक्षराणि

4 ख–गोत्रकेशस ग–घ–गोत्रकेडश

5 ख–भूभाग

एतत् (?तं) पीठविधिं विद्धि त्वथ द्वारकृतिं शृणु।
[1]द्वारादिष्वतिवृत्तस्य दिक्सूत्रस्य तु सङ्गमे ॥६२॥

दत्वा सूत्रं समावृत्ते पार्श्वद्वारं तु लाञ्छयेत्।
द्वाराण्यभ्यं (? णां यत्) तु वैपुल्यं दीर्घेणैव तु तन्तुना ॥६३॥

[2] तत (स्त्वल्पाभ्य लाभं तु) सूत्रं कृत्वा प्रसार्य च।
द्वारान्तर्गतवृत्तस्य दिक् [3]ततो (?तन्तो वृं) वृत्तसङ्गमम् ॥६४॥

एतमास्फाल्य सूत्रेण शृका (?ला) ह्र्यद्वारसिद्धये।
द्वारक्षेत्रान्तरस्थं तु दिक्सूत्रस्य द्विजोत्तम ॥६५॥

संविभज्य चतु [4](र्धानात्? व्यक्तैः) चिह्ना (ह्रै) स्तु लाञ्छयेत्।
द्वे चिह्ने तद्बहिस्त्यक्त्वा कृतसूत्रस्तृतीयके ॥६६॥

तद्द्वारान्तरवृत्तस्य समीपं च नयेत्ततः।
लाञ्छयेच्छशिवद्वृत्तं (? ततः सूत्र) गत (?तं) द्विज ॥६७॥

प्रागास्फालितसूत्राभ्यां मीलनीयं प्रयत्नतः।
तेनैव कुसुभाग्नेन भूयसे...__लाञ्छयेत् ॥६८॥

शृङ्गादयस्तत्सूत्रस्य संस्थितो (? तोन्न) ततन्तुना।
यथा द्विजार्धचन्द्राभ्यां शृङ्गयोर्मीलनं भवेत् ॥६९॥

क-ग-घ–द्वार....वृत्तस्य

ग-घ–ततस्तत्वाभ्यलाभ्यं तु

क-ग-घ–ततोपत्र

ग-घ–(   ) पाठः

अथा? तथैव सूत्रस्य द्वारबाह्या? (?तु) भ्रमस्य च।
कृत्वा सिद्धिगतं सूत्रं शशिशृङ्गावधिं नयेत् ॥७०॥

तस्य स्थानात् तदानीय लक्ष्यमाणं तु मत्स्यवत्।
बाह्यवृत्तावधिं यावद्द्वारस्याद्य (?स्य) तु सत्तम ॥७१॥

सदृशं कम्बुवक्त्रस्य द्वाराभ्यामन्तरं तु यत्।
ज्ञेयं तत्कोणभूभागं चतुर्धा वृत्तमण्डले ॥७२॥

तत्र विन्यस्य वा लिख्यं समांशं च चतुष्टयम्।
एवं तु मध्यमं वृत्तं मध्ये निष्पाद्य मण्डलम् ॥७३॥

तदाकारांश्च बाह्ये तु वृत्ते कुर्याच्च मण्डले।
कीर्तितेन विधानेन विशेषमथ मे शृणु ॥७४॥

तेषामंशद्वयेनाब्जं पीठादिद्वितयेन तु।
संमुखं मध्यदेशस्य सूत्रं सूत्रं तु मध्यतः ॥७५॥

प्रागदत्तं यत् स्थितं तेषां तद्दृष्ट्वा ह्यपरं व्रजेत्।
मध्यसूत्रं तु वृत्तानां चतुर्धा येन भान्ति ते ॥७६॥

गात्रकाणि तु तैः सूत्रैर्द्वाराण्यालिख्य पूर्ववत्।
मध्ये मण्डलाग्रस्य बहिष्ठानां तु पौष्कर ॥७७॥

मण्डलानां सपद्मानामसत्वं (?त्त्वं) सर्वदा भवेत्।
व्यूहानां लिख्यमानानां बहिः [1]स्यान्मध्यमण्डलम् ॥७८॥

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1 क-ग-घ—न्मध्यकुण्डलम्

एतत् समण्डलानां च व्यूहानां लक्षणं मया।
कथितं केवलाब्जानां विशेषमधुनोच्यते ॥७९॥

एतस्मात् क्षेत्रमानं तु [1] मानतो व्यूह्य कल्पयेत्।
सर्वेषां चापमानीय बाह्यमण्डलकैर्विना ॥८०॥

किन्तु तत् सप्तधा कुर्यात् प्राग्वद् द्वादशधाकृतिम् (?ति)
क्षेत्रं कजानां वीथीनां पूर्ववद्भागकल्पना ॥८१॥

व्यूहक्षेत्रं तु सकलादष्टमांशेन बाह्यतः।
त्र्यश्रादीनां पुराणां तु विस्तारं परिकल्पयेत् ॥८२॥

शोभोपशोभकोणं च द्वाराणां साधनाय च।
सपुरस्याथवा विप्र [2]त्वद्य व्यूहस्य जायते ॥८३॥

चतुर्दशकरं क्षेत्रं मानं वै षड्भिरङ्गुलैः।
[3]त्रिंशद्धस्तं तथा व्यूहं तस्य....(?विस्तरं तस्य) [4]भावयेत् ॥८४॥

भुवनस्य त्रिकोणस्य त्वेतन्मानं तु मध्यतः।
दिक्त्रयोस्त्यु (? यस्यो) पपद्येत कोणेभ्यश्चातिरिच्यते ॥८५॥

तस्माद् द्वे (? द्वै) दिक्प्रधानत्वं मण्डलेऽस्मिन् न चाग्निषु।
अथास्यैव द्विजश्रेष्ठ वच्मि ते साधनं शृणु ॥८६॥

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1 क–मानं मा........तः व्यूह
2 ख–प्रत्यद्य?
3 क–ख......तथा
4 ख-विस्तरं तु ग-घ–विस्तातु

यथोक्तमानविस्तीर्णं साध्यमानं तु सिध्यति।
व्यूहक्षेत्रात्तु वै वृत्तात् साध्याद् द्विगुणविस्तृतम् ॥८७॥

चतुरश्रं तु तद्बाह्ये पुरं कृत्वा तु पूर्ववत्।
त्रिकोणपूर्वसिद्ध्यर्थं मार्गसिद्धेन तेन तत् ॥८८॥

क्षेत्रार्धं तु तदा मध्ये सूत्रं तत्क्षेत्रसंमितम्।
कृत्वा तत्पार्श्वसूत्राभ्यां संरुद्धमथ पातयेत् ॥८९॥

सूत्रद्वयं ततः पश्चात् तृतीयं तु विनिक्षिपेत्।
प्रागास्फालितसूत्राभ्यां वर्जयित्वा तथान्तरम् ॥९०॥

बाह्यतो वृत्तपरीधेस्त्रिकोणं व्यज्यते स्फुटम्।
अनेन क्रमयोगेन स्पृशेत्तद्वर्तुलं [1]पुनः ॥९१॥

अभ्यन्तरे त्रिकोणस्य सूत्राणां त्रितये (? यं) क्षिपेत्।
त्रिगुणस्य तु वृत्तस्य त्वष्टमांशयुतस्य च ॥९२॥

[2]यदैव्यन्त (? यद्वैतस्य) प्रमाणं स्यात् कोणात् कोणेषु पौष्कर।
अथ वै मध्यतो दिक्षु कोणयोरन्तरं द्विज ॥९३॥

द्वारादीनां प्रमाणं च साधनं चावधारय।
मध्यस्य संमुखं दद्यात् सूत्रं सूत्रं दिगन्तरे ॥९४॥

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1 ख–स्फुटम्

2 ग–घ–यद्वैव्यं तत्

द्विगुणेन कृतेना? ये (? थ) लाञ्छयेद् द्विगुणेन वा।
एकैकं मध्यसूत्रस्य पक्षबाह्यात् तथान्तरात् ॥९५॥

ताभ्यामभ्यन्तरं कुर्यादष्टकाया? द्विरष्टधा।
मध्यसूत्रं तु सारेण तत्र सूत्राणि पातयेत् ॥९६॥

एवं तिर्यग्गतं सूत्रं [1]तद्विधः करणे (?क्षिपेत्)।
एव षोडशकोष्ठानि भवन्ति द्विगुणानि च ॥९७॥

एकैकस्य दिशि ब्रह्मन् द्वारा (?द्) द्वारात्तु पूर्ववत्।
कण्ठोपकण्ठसिद्ध्यर्थं षट्कं षट्कं तु शोधयेत् ॥९८॥

शेषैः शोभोपशोभानि भागैर्द्वारानुसारतः।
द्वारं शोभाद्वयोपेतं भागैर्द्वादशभिर्भवेत् ॥९९॥

एकैकम[2]वशेषं यत् तत्कोणा[3]भ्यां वधं नयेत्।
उपशोभद्वयं चैव शोभानां तु चतुष्टयम् ॥१००॥

द्वात्रिंशद्दशकैर्विद्धि प्राग्वद्द्वारौ तु कोणगौ।
द्वौ द्वौ शोभापशोभौ वा कृत्वान्यच्चांशपञ्चकम् ॥१०१॥

निक्षिपेत् कोणमन्त्रौ (?सूत्रे) तु द्वात्रिंशद्भिस्तु कोष्ठकैः।
अनेन विधिना कुर्यात् त्रिकोणं (?ण) भुवनं बहिः ॥१०२॥

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1 क–ग–घ–तत् क्षिपेत् करणे क्षिपेत्

2 ख–शेषं तत्

3 क–ख–भ्यां........नयेत्

प्रणीतमानव्यूहानां निष्पन्नानां च पौष्कर।
निष्पन्नस्य तु वै यस्य लिख्यन्ते कमलादयः ॥१०३॥

तन्मध्यभूप्रमाणेन तस्य लक्षणमुच्यते।
चतुरश्रात् त्रिसूत्रं तु त्रिकोणं साध्य पूर्ववत् ॥१०४॥

ततः कोणाद् प्रहं सूत्रं कृत्वादी (?दौ) मध्यमानयेत्।
द्वे सूत्रे तेन सूत्रेण पक्षोपरि हि लाञ्छयेत् ॥१०५॥

शेष (? षे) कोणद्वयं कुर्यात् तद्वद्वे द्वे तु पक्षगे।
सूत्रे सञ्चिह्न (?संत्रि) येत्तावद् यावत् कोणोपगं द्विज ॥१०६॥

द्वारादीनां प्रमाणं च साधनं ह्यवधारय।
प्रधानं मन्त्रमूर्तीनां सार्धमेकशतं तु यत् ॥१०७॥

ऊनमूर्तिद्वयेनैव पुरा ते प्रकटीकृतम्।
[1]भोगमोक्षप्रसिद्ध्यर्थं भवेऽस्मिन् भविनां तु वै ॥१०८॥

मूर्तिसङ्ख्यकृतादेव सप्तत्रिंशद्द्विसंख्यया।
आदिमूर्तिक्रमाद्यावत् [2]समर्च्यन्ते च मूर्तयः ॥१०९॥

अद्वायनऋतूनां च मासानां च पृथक् पृथक्।
पक्षाणां च दिनानां च क्रमात् ते पतयः स्मृताः ॥११०॥

आदावब्दपतिः प्रोक्तस्ते चान्येऽयननायके (?काः)
ऋत्विजा (?जः) षट् समाख्यातं (?ता) मासाधिपतयस्तथा ॥१११॥

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1 ख–भोगरक्षा
2 ख–समुच्यन्ते च

द्वादश क्रमशो ब्रह्मन् मेरोः (?हः) पक्षपतिः स्मृतः? ।
[1]तृचा (? तृजस्तृचस्तु) संख्याता दिनेशत्वेन मूर्तयः ॥११२॥

यस्मिन् यदा यदा यागं हेतुना येन केन चित् ।
एकाब्जं बहुपद्मं वा चक्राब्जाब्जमथापि वा ॥११३॥

पतितो (?ताः) पीठबाह्ये तु ऊर्ध्वतो गुरुसन्तते (?तेः)
इष्टा (?ष्ट्वा) चाब्देश्वरं पूर्वमयनेशमनन्तरम् ॥११४॥

यदिदं मासषट्कं तु दक्षिणं वा द्विजोत्तम ।
तत्कालीयं च ऋत्वीशं तां (?तं) मासेशक्रमान् (?द्) यजेत् ॥११५॥

मासान्यं पक्षनाथं यत् पूजनीयमनन्तरम् ।
संवत्सरीयपक्षाणामेकमेव द्विजोत्तम ॥११६॥

[2]स्वं स्वं दिनेशं संपूज्य पक्षनाथादनन्तरम् ।
प्रत्यहं पृथुकाद्यैश्च वह्निसन्तर्पणेन च ॥११७॥

निवारयति मूर्तीशं (?शः) पूजाकालेऽप्यपूजितः? ।
यस्य वै मूर्तिसर्वे (?र्वं) स्य? विषयोऽयं मयोदितः ॥११८॥

चतुर्मूर्त्यादितस्तेन कल्पयेद् व्यूहकल्पनाम् ।
यावत् सप्तदशस्तस्मात् क्रमेण परिसंख्यया ॥११९॥

क-ग-घ-तृचा······ श्च ख-तृचास्तृतं च

क-ग-घ-स्वस्या

तस्मिन् यस्याधिपत्येन तदाद्या (?द्यो) मूर्तिमन्त्रराट् ।
दलानां क्रमशश्चान्ये (?न्यान) मूर्तये विनिवेश्य च ॥१२०॥

यथा तदभिधास्यामि समासात्तन्निबोधतु ।
चतुर्व्यूहे चतुःपद्मे चतुर्मूर्ते द्वि (?द्वि) जोत्तम ॥१२१॥

विन्यासं कीर्तयिष्यामि सर्वेषां व्यापकं तु यत् ।
मध्यपद्मे चतुःपत्रे व्यूहेशं कर्णिकान्तरे ॥१२२॥

पूर्वदक्षिण आप्ये तत्तत्पत्रेषु क्रमान्न्यसेत् ।
मूर्तयश्चैव चत्वारः षडङ्गपरिभूषिताः ॥१२३॥

प्रदक्षिणक्रमेणा? हि(?पि) पूर्वपद्मादितः क्रमात् ।
मध्याम्बुरुहपत्रस्था मूर्तयो विनिवेश्य च ॥१२४॥

प्राङ्मूर्तिः कर्णिकामध्ये [1]द्वितीयवलयेषु च ।
पूर्वनैर्ऋतवायव्यदिग्भागावस्थितेष्वथ ॥१२५॥

तत्रैवापरपद्मे तु कर्णिकामध्यतो न्यसेत् ।
मन्त्रमूर्तिर्द्वितीया वै द्वौ द्वौ पूर्वदलान्तरे ॥१२६॥

नैर्ऋतानिलपत्राभ्यां क्रमान्मूर्तिद्वयं तु तत् ।
ततस्तृतीयपद्मे तु तृतीयं कर्णिकान्तरे ॥१२७॥

द्वितीया प्रथमा मूर्तिश्चतुर्थी पत्रमध्यतः ।
न्यस्याश्चामरमूर्त्यादिमूर्तयः कमलेषु च ॥१२८॥

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1 क–ग–ग–द्वितीयाद्यालयेषु

विन्यासश्च पुनः कार्या (?र्यः) सत्यमूर्त्यादि ते (?तौ)ऽब्जज
मध्यपद्मं विनाऽन्येषां पद्मानां तु समूर्तिषु ॥१२९॥

येन स्यादन्तमूर्तेर्वै प्राधान्यं कमलोद्भव।
सर्वेषां कर्णिकामध्ये निष्ठामूर्तिनि (?र्ति नि) वेश्य च ॥१३०॥

एवं मूर्तिचतुष्कं तु [1]न्यस्येत् तत्पङ्कजत्रये।
पुरा वर्तितयोगेन दलानां पूरणार्थतः ॥१३१॥

व्यूहनाथद्वितीयं यद् यत्तेषामूर्ध्वगं न्यसेत्।
स्वस्य येन द्वि (?नापि) विधिना? यजेन्मूर्तिगणं ततः ॥१३२॥

अथोर्ध्वव्यूहसङ्घं यत् पद्मपद्मादिसंस्थितम्।
अनेनैव प्रयोगेण तस्मान्न्यासं समाचरेत् ॥१३३॥

पद्मानां पद्मपत्राणां प्रादक्षिण्यक्रमेण तु।
बहिः स्थव्यूहपद्मानां यदा वै कर्णिकान्तरे ॥१३४॥

न्यास एष द्वितीयादिमूर्तीनां कमलोद्भव।
आदिमूर्ति (?र्तेः) स्तदुद्देशविधिः सर्वत्र पूर्ववत् ॥१३५॥

मूर्तिन्यासं द्वितीयं यत् (?यं) तत् (?तं) प्राग्वत् परिकल्पयेत्।
सर्वेषां व्यूहयागानामेष एवमिति (?विधिः) स्मृतः ॥१३६॥

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1 ग–घ–सैन्यत्

प्रधानमन्त्रभूतस्य न्यासार्थं कमलोद्भव ।
व्यूहेशं पञ्चविंशो (?शे) यत् प्राग्वव्यूहे त्रयोदशे ॥११

अन्तर्बहिस्थपद्मानां बाह्याब्जा (?ब्जे) विंशतो (?व्य) न्तिमे ।
यथाऽस्मिन् व्यूहनिचये सहस्रपरिसंख्यया ॥१२

मन्त्रसङ्घापसव्यं च न्यसनीयं क्रमेण तु ।
व्यूहादाद्यात् समारभ्य यावदन्तं निबोधतु ॥१३

मध्यं व्यूहेश्वरं प्राग्वत् ततो मन्त्रचतुष्टयम् ।
न्यस्य पत्रचतुष्के तु पश्चात् प्राग्बाह्यपङ्क्तिजे ॥१४

व्यूहेशं कर्णिकामध्ये तत्रान्यस्मिन् द्वये तथा ।
पूर्वपत्रात् समारभ्य यावत्पत्रं तु वायवम् ॥१४

विन्यस्य पञ्चमं मन्त्रं क्रमात् षष्ठं तु सप्तकम् ।
अथ नैर्ऋतदिक्पद्मे तद्वत् पद्मक्रमेण तु ॥१४

अष्टमं नवमं न्यस्य दशमं [1]दशमन्त्रराट् ।
वायव्याशां गते पद्मे पात्राणां विनिवेश्य च ॥१४

यदेकादशकं मन्त्रं द्वादशाख्यं त्रयोदशम् ।
आद्ये व्यूह (?हे) चतुष्पद्मे न्यस्य मन्त्रा (?न्त्रां) स्त्रयोदश ॥१४

पञ्चपद्मे द्वितीयोऽथ मन्त्रन्यासं वदामि ते ।
गर्भस्थे पञ्चपद्मे वै व्यूहेशं कर्णिकोपरि ॥१४

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1 ख–दशमन्विरात्

पूर्वपत्रात् समारभ्य [1]तस्मिन् वै मन्त्रपञ्चकम्।
मन्त्राच्चतुर्दशादादौ यावदष्टादशं क्रमात् ॥१४६॥

[2]तद्बाह्यस्थितपद्मानां चतुर्णामथ वक्ष्यते।
पूर्वपद्मं समारभ्य [3]यावदुत्तरपङ्कजम् ॥१४७॥

मध्ये व्यूहेश्वरं न्यस्य मन्त्रषोडशशक्तितः।
चतुर्व्यूहक्रमेणैव दलानां विनिवेश्य च ॥१४८॥

न्यूनविंशतिमाद्यावच्चतुस्त्रिंशाच्च मन्त्रराट्।
एवमेव क्रमेणैव व्यूहानां पत्रसन्ततिम् ॥१४९॥

मध्यपद्मात् समारभ्य पूर्वं मन्त्रगणेन च।
यावद्दशाम्बुजं व्यूहमाद्यव्यूहत्रयोदश? ॥१५०॥

यावती पत्रसंख्या स्याद्व्यूहानां कमलोद्भव।
तावन्ती (?न्ती) मात्र (?मन्त्र) संख्या (ख्यां) वै तेषु तेषु च
विन्यसेत् ॥१५१॥

सह व्यूहेश्वरो यावन्मन्त्रैः षट्पञ्चभिर्विना।
सहस्रकं तु मन्त्राणां ब्रह्मन् परिसमाप्यते। ॥१५२॥

त्रयोदशानां व्यूहानां विन्यसेदधिकं तु यत्।
तावत्तु दशमे व्यूहे न्यसेदेकादशाम्बुजे ॥१५३॥

ख–तस्मिन्यन्मन्त्रं
ख–बाह्यतः
ख–पूर्वादुत्तर

मध्यपद्मात् समारभ्य सर्वेषां कर्णिकान्तरे।
मध्याम्बुजे तु पत्राणा [1]मग...तत्त्रिधा न्यसेत् ॥१५४

पूर्वपत्रात् समारभ्य पुनरन्तर्दलप्रकम्।
एवमेव बहिष्ठानां स्वमन्त्राच्च पृथक् पृथक् ॥१५५

तृतीया तु परावर्त्य द्रा (?दलाग्रान्) कर्णिकान्तरे।
प्राग्वत् सर्वदलाग्राणामस्त्रमन्त्रं निवेश्य च ॥१५६

यथा भागेऽग्रमूर्तीनां विधानं स (?य) न्मयोदितम्।
सहस्रमूर्तिविन्यासं व्यूहानां तु भवेत्तदा ॥१५७

न कर्णिकागतं मन्त्रं दलमध्ये नियोजयेत्।
[2]तद् (?तस्थं) न्यसेन्मध्ये प्राग्वत् संचारयोगतः ॥१५८

किन्तु व्यूहेश्वरं प्राग्वन्न्यस्य मन्त्रगतं ततः।
विनिवेश्य (?शं) दलानां च यथा ते कथितं मया ॥१५९।

एकरूपमिदं न्यासं सह तस्य प्रकीर्तितम्।
द्विधावृत्तं न कर्तव्यं मूर्तिवद्द्विजसत्तम ॥१६०।

इच्छायां तेन विधिना मन्त्रसंख्यां प्रकल्प्य च।
अभीष्ट (?दो) आ (?द्या) त्मपूज्यो व्यूहयागे
त्वभीप्सिता (?तः) ॥१६१।

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1 ख-मगद्यकं

2 ख-तद्दलस्थममे मध्ये

अभीष्टफलसिद्ध्यर्थं भक्त्या परमया द्विज।
रुचिर्मूर्तिषु नि (?नी) त्येव कर्मणि स्थापनादिके ॥१६२॥

वत्सरे वत्सपर्यन्ते क्रमाधा (?दा) धाश्च यस्य यत्।
[1]क्रमोज (?ज्झि) तो बद्धावस्था[?] त्विच्छासिद्धिव्यपेक्षया ॥१६३॥

प्रयायात् सोह्या[2]रूपा······त्वन्नास्य [3]परेयजेत्?।
साङ्गं वा यस्य मन्त्राध्वे ततपत्राष्टके? परा ॥१६४॥

शब्दभावस्वरूपा च षाड्गुण्यमहिमावृता।
पूर्णावसानमिष्ट्वेव कर्णिकाकेसरोर्ध्वगा ॥१६५॥

स्वरे चान्तस्वरूपां च सर्वगां ब्रह्मलक्षणाम्।
ततस्तु भागपद्मस्थां मन्त्रमूर्ति (?र्तिं) ज्वल (?त) प्रभाम्? ॥१६६॥

संस्मरेत् कर्णिकोर्ध्वे तु साकारां भावयेत्ततः।
केसरेषु तदङ्गानि तैर्विना पूजयेत्ततः ॥१६७॥

शद्बमात्रेण [4]तत्त्वेन (?त्वाद्यात्) प्राग्वद्दलेषु च।
क्रम एवं त्रिमूर्तेर्वै कथितो मण्डलार्चने ॥१६८॥

त्रिमूर्तेरपि विप्रेन्द्र त्विच्छामूर्तिधरस्य च।
तत्रायं हि विशेषः स्यात् प्राग्ज (?ग्द) ले कर्णिकोर्ध्वजा (?गे) ॥१६९॥

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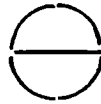
[1] ख–क्रमावता
[2] ग–घ–रूपालंवं······न्नास्य
[3] ख–परे व्रजेत्
[4] ख–तत्रैव त्वाद्यात्

द्वितीया केसरोर्ध्वस्था तृतीया दलदेशगा।
सवस्तुपञ्जषट् सप्तपूर्वास्वभ्यर्चने तु वै ॥१७०॥

मूर्तिसंख्यासमं कुर्यात् पद्मस्य दलसञ्चयम्।
यजेद्दलेन मूर्ति तु (?प्रदक्षिणेन) वै क्रमात् ॥१७१॥

मध्ये च कार्या विधिवन्मध्यस्था तत्र तद्बहिः।
एवमग्नौ जलेऽप्यत्र हृदये कमलेक्षण ॥१७२॥

परापरविभागेन मन्त्रमूर्तिगणं महत्॥
सामान्यपरिवारं च पूजितं शुभमिच्छति ॥१७३॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्कर संहितायां
व्यूहलक्षणो नाम
सप्तमोऽध्यायः

अथ अष्टमोऽध्यायः

पौष्कर उवाच—

चक्राब्जे देवदेवेश न श्रुतं लक्षणं मया।
यत् त्वया पूर्वनिर्दिष्टं तदिदानीं वदस्व मे ॥१॥

श्री भगवानुवाच—

चक्राब्जं बहुधा [1]ख्यातमेतच्छतसहस्रकम्।
एकं त्वनेकधा यातं यथा तन्मे निबोधतु ॥२॥

[2]यमोचकाराश्शतशो (? यागाकाराश्चशतशो) द्विरात्मादौ तु देवता
यातास्स (?गाः स) न्ति भविष्यन्ति येषां संख्या न विद्यते ॥३॥

मोक्ष [3]मार्गाः प्रवर्तन्ते लोकानां हितकाम्यया।
सन्तारयति (? न्ति) भूतानि ते घोराद्भवसागरात् ॥४॥

भक्तानामाश्रितानां च तथा शु (?सि) द्धावलम्बिनाम्।
कुर्वन्त्यनुग्रहं चैव नित्यं सन्मार्गसेविनाम् ॥५॥

ममांशाःशक्तिरूपास्ते षाड्गुण्यविभवान्विताः।
हितास्तेषु प्रपन्नास्ते पूजयन्ति जयन्ति च ॥६॥

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1 क–ग–घ–ख्यातमेतंशत

2 ख–यामोचकारा······द्विरात्मातो तु

3 क–ग–घ–मार्गात्

स्तुवन्नुच्चैर्नमन् ध्यायन् सततं संस्मरन्ति च।
ते पद्मोदरचक्रेषु पूजिताभिमतप्रदाः ॥७॥

हेतुनाऽनेन विप्रेन्द्र त्वस्माच्चक्रवरादहम्।
[1]सर्वाधाराच्च (?च्चा) विकारात् प्रलीनाराच्च कारणात् ॥८॥

सहस्ररविसंकाशात् तद्बिम्बवरवर्तुलात्।
अष्टवायदचां (?पत्रकजा) नि (न्नि) त्यात् साक्षा[2]दवयवो
ज्झितात् ॥९॥

द्वार (?द्वयरे) कादीनि चक्राणि स्वेच्छया संसृजामि च।
यत्रस्थाः संप्रपूज्यन्ते भक्तैश्च व्यूहकादयः ॥१०॥

त्रिऽध्येका (?क) नाभिसंसक्तास्तद्वन्नेमिविभूषिताः।
प्रधिभिश्चावृतास्सर्वे प्रतिभिश्चाक्षशोभिता (?ताः) ॥११॥

नानारूपाणि च मया क्रमाद्यान्युदितानि च।
चक्रमाद्यं पुरस्कृत्य सर्वेषां साधनं शृणु ॥१२॥

वक्ष्ये नवविधं विप्र भेदं चैवोत्तमादयः (? द्विकम्)
रूपभेदं समासेन मानवृद्धिं तथैव च ॥१३॥

सूत्रपातविधिं चैव ततश्चैवांशकल्म (?ल्प) नाम्।
संसाधनमराणां च रजसा पूरणं ततः ॥१४॥

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1 क–ग–घ–सर्वधाराच्च

2 क–ग–घ–ववयवो···ता

चक्रावयवदैवत्यं तथा निर्वचनं द्विज ।
अक्षादौ नेमि? विन्यस्य (?तो न्यासं) पूजनं देवतास्वपि ॥१५॥

चक्रं पूजाफलं चैव सर्वमेतन्निबोध मे ।
[1]यस्त्विदं चरणं चक्रं मार्या (?र्ज्या) रमभिपूजने ॥१६॥

साम्प्रतं संप्रवक्ष्यामि यथा तल्लिख्यते द्विज ।
भद्रादीनां हि सर्वेषां मण्डलानां समासतः ॥१७॥

मध्यभूमौ ततस्सर्वं ससरोजं समुज्ज्वलम् ।
क्षेत्राभ्यां द्वादशांशं तु त्वागा (त्यागात्) [2]पीठोपगं सदा ॥१८॥

भ्रामितं व्योमवृत्तं तद्बहिश्चक्रसरोरुहात् ।
व्योमवृत्तान्तरे तद्वद् द्वितीयं भागमुत्सृजेत् ॥१९॥

ततःसंविभजेच्छेषं पद्मं वै चक्रपङ्कजम् ।
केवलानां च पद्मानामाख्यातं लक्षणं मया ॥२०॥

प्रोक्तं संसक्तपत्राणां त्रिदलादौ समासतः ।
तथाऽसंसक्तपत्राणां यथा वै कमलोद्भव ॥२१॥

सचक्राणामथो वच्मि लक्षणं लक्ष्मिवर्द्धनम् ।
विभज्य पञ्चधा क्षेत्रं यदुक्तं प्राङ्मया तव ॥२२॥

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1 क ·························श्चरणं

2 ख–पीठोपसङ्गताः

भ्रामक्रमेण विधिवद्विभागेनाक्षमक्षयम् ।
चक्रभ्रमद्वयेनाथ (?रान्) भागैकं चक्रभूमिका ॥२३॥

एवं च विविधं भङ्क्त्वा भ्राम्य वृत्तं भयं ततः ।
सितादि [1]रत्नजेनैव धातुजेनाथवा द्विज ॥२४॥

[2](पवित्रेणोज्ज्वलेनैव धातुजेनाथवा द्विज ।)
पवित्रेणोज्ज्वलेनैव रजसा पूरयेत्ततः ॥२५॥

अक्षक्षेत्रे लिखेत् पद्मं सम्यगुच्छ्रितकर्णिकम् ।
सुशुध्दं कर्णिकाबीजं स्फटिकामलसन्निभम ॥२६॥

श्यामं बीजान्तरं कुर्यात् कर्णिका (?कां) कनकप्रभ (?भा) म् ।
प्रशान्तपावकाकारं कुर्यात् केसरसन्ततिम् ॥२७॥

पद्मपत्रसमूहं तु सुसितं च सितादि (? धि) कम् ।
इन्द्रनीलनिभं कुर्यात् पङ्कजेऽस्मिन् दलान्तरे (?रम्) ॥२८॥

सितेन चक्रवृत्तेन (?त्तानि) सर्वाणि परिरञ्जयेत् ।
अयस्कान्तसमानेन राजोपल[3]निभेन वा ॥२९॥

रजसा पूरयेच्चक्रं समन्तात् सुशुभेन च ।
दर्पणोदरवद्विप्र तीक्ष्णाग्रं भ्राजयेत्तथा ॥३०॥

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1 क–ग–घ-रक्तजेनैव

2 इदमर्धं सर्वत्राप्यास्त

3 ख–निभेन च

रञ्जयेच्चक्रभूमिं च रविरश्मिचयोपम (? मा) म्।
रोचनाभेन रजसा पद्मरागनिभेन च ॥३१॥

[1]पीन (?त) पिष्टोपमेनाथ हुतभुक्सदृशेन वा।
पूरयित्वा तु पीतेन रश्मिपुञ्जं समालिखेत् ॥३२॥

चक्रभूमौ तु विप्रेन्द्र या पूर्वं परिकल्पयेत्।
ज्ञात्वा तु मण्डलं चैव पूर्ववत् परिरञ्जयेत् ॥३३॥

इति ते वर्तुलः(?लं) [2]शुभ्र(?भं)चक्रधाम मम प्रियात् (?प्रियम्)।
पद्मगर्भाभिधानं च विधिवत् कथितं मया ॥३४॥

वासुदेवाभिधानेन [3]मद्रूपः शद्वविग्रहः।
अस्मिन् मध्येऽष्टपत्राब्जे पूज्ये चैकोपरोपरि (?ज्यश्चैवारकोपरि) ॥३५॥

भक्त्या जन (?र्चनं) त्रिधामो (?म्नो) वा त्रिधामोपरि सत्त्वभाक्
पूर्ववच्चाङ्गषट्कं तु न्यसेत् पद्मदलान्तरे ॥३६॥

ममापरं च यद्रूपं पौरुषं हि यदब्जज।
तं (?तच्च) चक्रोपरि संपूज्य स्वनाम्ना प्रणवादिना ॥३७॥

नमस्कारान्तयुक्तेन कर्मणा मनसा गिरा।
पूजनं (स) परिवारं च (?र स्म) विज्ञातव्यं हि पूर्ववत् ॥३८॥

ख–पीन चोनेति स्यात् किम्

क–ग–घ–चक्रयाच

क–ग–घ–मरुचदशद्व

पञ्चयागप्रणीतं च [1]कर्मधारादिपूजनम्।
इति तं (?ते) पूर्वचक्राब्जं यथावत् समुदाहृतम ॥३९॥

ब्रह्मेन्द्ररुद्रदेवानामस्य रश्मिचयश्च यः।
[2]आपा (?अप) [?हल्लोचनानां] वै सुदूराच्च निरीक्षणात् ॥४०॥

तेन चक्रं तु विख्यातं नाम्ना दुर्दर्शनं द्विज।
प्रणतानां च भक्तानां यस्माच्च सुलभं सदा ॥४१॥

ददाति दर्शनं तेषां स्मृतं तस्मात् सुदर्शनम्।
आसप्तमात्तु पातालात् सत्यान्तं यावदेव हि ॥४२॥

धारयत्येष वीर्यात्मा सृष्टि[3]संहारकृत् सदा
संसारश्च [4]भ्रमत्यस्मिन् सदेवासुरमानुषैः ॥४३॥

भ्रामयत्यपि सर्वेषां नित्यं ह्यविदितात्मनाम्।
संसारचक्रं तेनेदं वदन्ति विबुधादयः ॥४४॥

कालेन संहरत्येषां (?तत) मयोद्दिष्टेन तेजसा।
सर्वं कल्पावसाने वै भूतसङ्घं द्विजोत्तम ॥४५॥

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1 क-ग-घ कर्मधारादि

2 ग-घ-आपभल्लोहितानां लोपितानां

3 क-ग-घ-संहारकस्सदा

4 क-ग-घ-भ्रमं तस्मिन्

[1]क्रमाच्चक्राञ्जधारां (?रं) वैकला (?काल) चक्रं [2]चतश्रुति

(? तच्छ्रुतम्)।

इत्येतत् कारणं चक्रमव्याकृतमनुस्मृतम् ॥४६॥

सविकाराणि कार्याणि द्वार (?द्वयर) कादीन्यतश्शृणु।

चक्रस्यानेकरूपाणि नानासिद्धिप्रदानि च ॥४७॥

इदं क्वचित्क्रमं चक्रं [3]वोयातं (?व्याख्यातं) बहुधा द्विज।

[4]अस्य भेदस्तु प्रथमो ह्यरकस्समुदाहृतः ॥४८॥

तथैव त्र्यरकस्त्वन्यो भेदः पश्चात् सुकीर्तितः।

अन्यं (?द्) द्विद्विगुणा (?णां) का रं पञ्चारं षडरं तथा ॥४९॥

सप्तारमथवाऽष्टारं नवारं च दशारकम्।

अस्य चक्रद्वयस्यान्तर्यानि चक्राणि सन्ति वै ॥५०॥

तानि चक्राणि पूज्यन्ते त्रैलोक्ये विबुधादिभिः।

चक्रत्रयं च सामान्यं ज्येष्ठमध्यकनिष्ठकम ॥५१॥

त्रिधागतमथैकैकं [5]यथा मे तन्निबोधतु।

भेदेन चक्रसंघं च प्रवदामि पृथक् पृथक् ॥५२॥

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1 क-ग-घ-क्रमाकर्कंचधारं

2 ख-चक्रं च तत् शृतम्

3 क-वाधातं

4 क-ग-घ-अर्थ्यभेदस्तु प्रथमो ह्यरकास्समुदाहृतः

5 क-ग-घ-यथामेयं

प्रथमं चोत्तमं विद्धि चक्रं चक्रगणस्य च ।
अन्यच्चोत्तममध्याख्यं चक्रं च समुदाहृतम् ॥५३॥

तथोत्तमकनीयं च तृतीयं परिकीर्तितम् ।
[1]मध्यमोत्तमचक्रं तु तथा मध्यममध्यमम् ॥५४॥

[2]तथा मध्यकनीयो हि मध्यमत्रितयं त्विदम् ।
तृतीयस्य [3]त्रिकं सम्यक् कनीयश्च करा (?चोत्तमं) स्मृतम् ॥५५॥

कनीयो मध्यमं ज्ञेयं कनीयस्य (?श्च) कनीयसा (?सः) ।
[4]एकैकस्य च वक्ष्यामि ज्ञापकं शुभलक्षणम् ॥५६॥

त्रिनाभि चोत्तमं चक्रं त्रिनेमि द्विजसत्तम ।
त्रिनाभिचक्रं द्विनेमि द्वितीयं तृतीयं शृणु ॥५७॥

ज्ञेयं त्रिनाभ्येकनेमिं तृतीयं (?त्रितयं) प्रथमं स्मृतम् ।
द्विनाभिचक्रं कथितं युक्तं नेमित्रयेण च ॥५८॥

त्रिचक्रस्य [5]द्वितीयं (?य) स्यादित्यु (?स्याद्यु) क्तं द्वितयं
(? तृतीयं) शृणु ।
द्विनाभिसंयुतं तच्च नेमी च (तत् द्विनेमि) परिकीर्तितम् ॥५९॥

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1 क-ग-घ-चक्रं तु चक्रमध्यं तु यज्ञे चक्रं तथाम्यहम्

2 क-तथामध्यम...तयञ्चितं ग-घ-नथा मध्यकनीयो हि... कं

3 क-त्रिकं सद्यकनीयं च करात् स्मृतम् चकरात् स्मृतम् इति स्यात्

4 क-ग-घ-अनेकंकस्य

5 ख-द्वयस्यादि इत्युक्तं

अतो द्वि[1]नाभ्येकनेमि द्वितीयं [2]त्रितयाच्चि (?न्वि) तम् ।
तृतीयं च प्रवक्ष्यामि चक्रेण (? क्राणां) त्रितयं च यत् ॥६०॥

आद्यं स्मृतं चैकनाभि [3]वृत्त (?त्तं) नेमित्रयेण तु ।
ज्ञेयं द्विनेम्येकनाभिरूपं हि द्वित (?ती) तस्य च ॥६१॥

स्यादेकनाभ्येकनेमि तृतीयस्य तृतीयकम् ।
इति तच्चक्रनवकं व्यापकं कथितं मया ॥६२॥

[4]विभवेच्छानुरूपेण प्रमाणं परिकल्पयेत् ।
स्याद्विप्र षडरं याव[5]द्दिव्यं चक्रं सुलक्षणम् ॥६३॥

[6]त्रितयं त्रितयं वि (?वृ) द्धि अ (?द्धिम) ङ्गुलानां नयेत् क्रमात् ।
षट्त्रिंशसंख्यया यावत् संख्या भवति चक्रराट् ॥६४॥

[7]संवत्सराख्यचक्रस्य इत्येषाऽङ्गुलिकल्पना ।
भक्तानां [8]च (?चा) विभक्तानां सममानं प्रकल्पयेत् ॥६५॥

क-भ्येकनाभि

ख-त्रितयं त्विवं

ख-वृत्तनाभि

क-ग-घ-विभवेश्चानु

क-ग-घ-द्विग्विचक्रं

ख-तृतीयं

क-ग-घ-सेवेत्साराख्य

ख-चाविभक्ता

एकहस्तात् समारभ्य षडंशं वर्धयेत् क्रमात्।
सहस्रारविधि यावदित्येषामंशकल्पना ॥६६॥

प्रोक्ता युगाख्यकल्पस्य (?स्या) सिद्धेः संपूजितस्य च।
समाङ्गुलोत्थितानां वै चक्राब्जानां तु सर्वदा ॥६७॥

पीठादिकल्पना कार्या बहिर्द्वारावसानिका।
सपादगात्रगार्थञ्च विंशं वा (?वीधिं च पीठं) वा परिकल्पयेत् ॥६८॥

तुर्याग्रं पञ्चरेखं च पादगात्रकवर्जितम्।
पुरं प्रकल्पयेद् यत्नात् पञ्चरङ्गोज्ज्वलं समम् ॥६९॥

प्राक् प्रसिद्धे (?द्धै) स्तु दिक्सूत्रैः पूर्वयाम्याप्यसौम्यगैः।
संसाध्य कण्ठनिचयं सूत्रैश्चैव बहिः स्थिरैः ॥७०॥

चक्रक्षेत्रार्द्धतो यावत् प्रमाणेन प्रकल्पयेत्।
प्रति (?धि) वारण रेखानां क्षेत्रपीठस्य तत्समम् ॥७१॥

[1]वीध्यर्थं द्विगुणं तस्माद्द्वाराणां वीधिसंमितम्।
षष्ठेन वाऽष्टमांशेन तत्र त्वेतानि कल्पयेत् ॥७२॥

[2]यून (?युत) या विप्रसामान्या (?न्य) युवत्या (?युक्त्या) सविशेषया।
पीठभागं तथा सम्यक् कृत्वा सूत्राष्टकं क्षिपेत् ॥७३॥

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1 क–ग–घ–विध्यर्थं···विधिसंमितं

2 ख–युतय विप्रसामान्य···सविशेशषतः

दिक्षु मध्यास्थितैर्भागै [1]र्गात्राण्यं (?ण्युङ) स्त्रीन् विदिक्स्थितैः।
द्वारवैपुल्यमानं तु द्विधाकृत्य त्रिधाय (?च) तत् ॥७४॥

[2]समानेन विभागेन चतुरश्र (?श्रा) ङ्ग सिद्धयेत् (?ये)।
विभज्य सूत्रयेत् पश्चाद्द्वारशोभाश्रिसाधने ॥७५॥

इच्छयाऽऽलोक (?लेख) येद्बाह्य (?ह्यं) यथाशोभानुरूपतः।
सद्वाराणि सकोणानि सशोभान्यपतो रिव (?वा द्विज) ॥७६॥

उपशोभसमानानि सोपचारं त्रि (द्वाराश्रि) पूर्ववत्।
न ह्यप्राप्तिरसंख्यानामंशानां मार्जना (?नेऽ) श्रिषु ॥७७॥

कंठदेश्शो·····················क पदादिना।
क्रमेण सन्तु विप्रेन्द्र पुरुषाणां········ ॥७८॥

(?चक्राणां) साधना ह्येषां सविशेषोऽथ वक्ष्यते।
यागमेकं तु सूत्राणां तुर्याश्रीकृत्य बाह्यतः ॥७९॥

रुचिमण्डलकह्लारक्षेत्रवत् तस्य कल्पनम्।
कृत्वाऽथ सर्वदिक् तस्य तत्समैर्वभजेः (?विभजेत्) पदैः ॥८०॥

वीत (?पीठ) भागप्रमाणेन················।
तस्यैवाब्जकल्पा (?ल्पो) वै मण्डलस्य तु विस्तरः ॥८१॥

ग-घ—गात्राण्यस्त्रान्विदिक्

ख—समभागेन चतुरा शृङ्गभागं सुसिद्धयेत्

............कृत्वांशं (?श) गणतां (?नां) पुरा ।
चतुरश्रं पुरा ब्रह्मंस्त्वे (?ह्मन् त्वे) कसूत्रं बहिः क्षिपेत् ।८२॥

सूत्रेण चापभेदेन पाद (?त) यित्वाऽङ्क्य पूर्ववत् ।
नानाविधेन रूपेण पीठादीन् परिलोपयेत् ॥८३॥

[1]व्योमवृत्तसमं भागं नेमिवृत्तात् त्यजेत् पुनः ।
एवं हि व्योमवृत्तादौ भक्त (?क्तं) भ्राम्य प्रमाणतः ॥८४॥

यदा यच्च लिखेच्चक्रं याव (दृभि) ररैर्युतम् ।
नद्यादौ पूर्वदिग्भागे............... ॥८५॥

एवं चक्रारविन्दानां प्रमाणं कथितं मया ।
सुसाधनमथो वक्ष्ये साधकानां हिताय वै ॥८६॥

चक्रक्षेत्रात् षडंशेन नेमिक्षेत्रं प्रकल्पयेत् ।
.... ॥८७॥

नद्यादौ पूर्वदिग्भागे स (?सं) साध्ये (?ध्यं) मरक (?कं) द्विज ।
क्षेत्रद्वारसमं भङ्क्त्वा व्यक्तं चैवाङ्कयेत्ततः ॥८८॥

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1 क–ग–घ–'नानाविधेन परिलोपयेत्' इत्यनन्तरं "एवं चक्रारविन्दानां" "संसाधनमथो वक्ष्ये" "चक्रक्षेत्रात्" इत्यर्धत्रयं, अनन्तरं "व्योमवृत्त" "एवं हि व्योमवृत्तादौ" "यदा यच्च" "नद्यादौ" इति ग्रन्थानुपूर्वी दृश्यते। ख–कोशानुसारिणि उपरि प्रदर्शिते ग्रन्थशरीरे "यदा यच्च" इत्यर्धानन्तरं "नद्यादौ" इत्यादिः पाद एकः लेखकप्रमादपतित इति साधीयसी दृष्टिः।

भाजितानामरांशानां कुर्याच्च दलनां पुरः।
दले कृतेऽथ सर्वेषां मध्यसूत्रं तु पातयेत् ॥८९॥

पतितैर्विभजेत् [1]पश्चाद्दलैकैकं द्विरष्टधा।
स्पष्टसूत्रक्रमेणैव सूत्रमास्फालयेत्ततः ॥९०॥

[2]संभज्य भागमेकैकमराणां पार्श्वयोर्द्वयोः।
सिद्धिं कुर्यात् तथाऽराणामंशषट्केण सर्वदा ॥९१॥

इत्येषाऽध्वरगादीनां चक्राणां भागकल्पना।
आख्याता द्विजशार्दूल त्वराणां साधनं शृणु ॥९२॥

अराख्यमध्यस्तत्राभ्यामराख्याभं तथैव च।
शृङ्गमानान्तरसमं कृत्वा सूत्रं तु तेन वै ॥९३॥

भ्रामयेत् पूर्णचन्द्रौ द्वौ भाव (?ग) योरुभयोरपि।
[3]तस्यातिशायको यस्य पूर्णा यैः परिधावतः (?पूर्णो यत्परिधावतः) ॥९४॥

सिद्धिस्थानाद्भ्रमं कुर्यात् सूत्रे ब्रह्मपदे स्थिते।
प्रागाद्याद्युपसंख्यैर्वा क्षेत्रं सूत्रैर्विभज्य च ॥९५॥

द्वाभ्यां द्वाभ्यां ततः कुर्यात् सप्तधा सप्तधाऽन्तरम्।
षट्कं षट्क्रमयो बाह्या [?त्] सूत्राणां प्रत्यरांशके ॥९६॥

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[1] क-ग घ-पश्चाद्……र्कद्वि ख-दरैकैकं द्वि

[2] ख-सन्त्यज्य

[3] क-ख-तस्याति……यवकोत्रं यस्य पूर्णा……परिधावतः

मध्यसूत्रैररासिद्धि [?द्धिः] प्राक्छदं चारमानतः।
द्वाभ्यामराभ्यामेकांशमन्तरेवं विशिष्यते ॥९७॥

अनेन विधिना विप्र क्रियमाणेन सर्वदा।
इदं त्वराणां संधानं चक्राणां कथितं मया ॥९८॥

वरसीकी? च संज्ञा [?धा] नं केवलानां समासतः।
कर्तरीय [?या] न्तरीयाणा लक्षणं प्रवदाम्यहम् ॥९९॥

यदष्टधा कृतं पूर्वमराङ्ग [?ग्रं] स्तु द्विषट्कधा।
विभज्य भागषट्केन पूर्वकं द्वार [?द्वय] कं स्मृतम् ॥१००॥

स्थापितेष्वरकेष्वेवं कुर्यात् कर्तरि [1]सञ्चयम्।
उभाभ्यामप्यराभ्यां च शिष्टं यत्त्रितयद्वयम् ॥१०१॥

अंशकानां च पार्श्वे तु संसाध्या तेन कर्तरी।
[2]प्रदक्षिणाग्रहा चोरा [?ग्रा] परशोद्व [?भ्र] रूपिणी ॥१०२॥

प्रोद्धृत्य चोत्तरे भागे प्रागाकारस्य दिग्वशात्।
[3]परिपात्व [?त्य] नयत्येषामरकाणां तु साधयेत् ॥१०३॥

प्रदक्षिणक्रमेणैव कर्तरीणां च साधनम्।
तत्साधनार्थं सूत्राणां संख्यातं प्रागम [?प्रागनु] स्मृतम् ॥१०४॥

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1 ख–संयमः

2 सर्वत्र एकरूपाण्यक्षराणि

3 ख–परिपात्व

पूर्वापरं मध्यपूर्वे (?र्वं) [?यावद्] वृत्तस्य सङ्गमे।
निधायान्यन्नयेत् सूत्र (?त्रं) मध्याद्वै···न(?संग) मस्य च ॥१०५॥

अरमूलाद्द्वितीयस्य त्रयाभ्यामस्य संगमम्।
मध्यमं लाञ्छ्यमानं तु तदराग्रमथानयेत् ॥१०६॥

अरमध्यात्तृतीयस्य पूर्णचन्द्रसुसंगमे।
संस्थाप्याथानयेत् सूत्रं स्थानं यत्तन्निबोधतु ॥१०७॥

अराग्रपरिलेख्यस्य चतुर्थस्यारमध्यगात्।
षट्संगमं द्विजश्रेष्ठ तस्मात् स्थानं तु मत्स्यवत् ॥१०८॥

लाञ्छयेन्मूलपर्यन्तं व्यज्यते कर्तरी स्फुटा।
सामान्यलक्षणं ह्येतद्विशेषमधुनोच्यते ॥१०९॥

अरसंकोचविस्तारवशात् कमलसंभव।
साधनं कर्तरीणां च न्यूनमप्यहिवारयत् (?धिकारवत्) ॥११०॥

मूलादन्यत्तथाऽराग्रे वृत्ताभ्यां मानमन्तरात्।
गृहीत्वा सूत्रमानं तु [1]तस्मिन्धा (?येत) पौष्कर ॥१११॥

सूत्तरादर (?सूत्रोदरात्)···त्रिस्थ पुनरेव हि।
[2]संस्पृशेत् सङ्गमं यद्वै त्वरातुर्येऽन्तरभ्रमे ॥११२॥

ख–तस्मिन् धायत?

ख-ग-घ–सङ्गस्पर्शात्सङ्गमं

प्रेर्यमाणं तदवधे (?धेः) पूर्वचिह्नस्य मीलयेत् ।
यथा स्यात् कर्तरीणां तु स्फुटमूलमरास्स (?रैः स) मम् ॥११३॥

कर्तर्यन्तरितानां च (? चा) मि (?पी) त्युक्तं साधनं मया ।
परिद्वितीयसंज्ञानमन्येषां वक्ष्यतेऽधुना ॥११४॥

सार्धेष्वरेषु विप्रेन्द्र त्वरमूले भ्रमान्तरे ।
नेमिक्षेत्राच्चातुर्थांश [1]माधात् त भ्रामयेत् समम् ॥११५॥

विज्ञातव्यं तु तच्चक्रमरकायस्य साधिका ।
नेमिक्षेत्राच्चतुर्थांशं भिन्नं तु परिकल्पयेत् ॥११६॥

नामिक्षेत्रं द्विजश्रेष्ठ भजेच्चक्रवशात्तु ते ।
क्षेत्रे तु नामिनेम्याख्ये वृत्ते स्त्री द्वैतकं (।त्रिद्वयेकक) क्रमात् ॥११७॥

नामिक्षेत्राधतं (?दितः) स्थूलं क्षेत्राख्यं क्षेत्रमुच्यते ।
पराख्याऽस्या स्वरागस्य तस्यैषा क्षेत्रकल्पना ॥११८॥

कार्या वै व्योमवृत्तादौ यावदक्षावसानिका ।
अक्षादौ कल्पना कार्या व्योमवृत्तावसानिका ॥११९॥

मातुलुङ्गाकृतिर्यस्मिन् पद्मपत्रायता समा ।
इन्दीवरदलाकारा वल्लिका जठरास्तथा ॥१२०॥

यवोदरे त्रिसंज्ञाश्च त्वेतेषां साधनं शृणु ।
कृत्वा द्वादशधा क्षेत्रं भ्रमाख्येन क्रमेण तु ॥१२१॥

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1 ख-ग-घ-दद्यात्तं

मध्ये भागत्रयेणाक्षं नाभिं भागद्वयेन तु।
नाभ्यरक्षेत्रयोर्मध्ये भागैकं चक्रसंज्ञितम् ॥१२२॥

भागद्वयं त्वरक्षेत्रनेमिं भागद्वयेन वै।
नेम्यरक्षेत्रयोर्मध्य एकांशं संपरित्यजेत ॥१२३॥

अरक्षेत्रं द्विधा कृत्वा भ्रामयेत् तदनन्तरम्।
अराख्यमध्यसूत्रस्य ना (?मि) वृत्तस्य च सङ्ग(?संग)मे ॥१२४॥

अरात् त्रिभागजं सूत्रं स्थापयित्वाऽथ लाञ्छयेत्।
पार्श्वे द्वे मध्यसूत्रस्य मध्यसूत्रात्तु वै ततः ॥१२५॥

एतस्मिन् लाञ्छने सूत्रे स्थापयित्वाऽपरं तथा।
मत्स्यवल्लाञ्छनं कुर्यादरमूर्ध्नां तु तेन वै ॥१२६॥

अराग्रात् परिधीन् यावद्द्वितीया तावदेव हि।
बीजपूरोपमाराणां संधानं कथितं त्विदम् ॥१२७॥

अराख्यमध्य [1]सूत्रस्य त्वरमूलस्य च(?चैव)तत्।
सन्धौ द्व्यंशकजं सूत्रं लाञ्छयित्वा न (?भ्र) रोध्य च ॥१२८॥

अर्धचन्द्राकृतिसमं यावन्मूलभ्रमं स्पृशेत्।
मूलमग्रं शशि [2]शृङ्ग (?मध्ये) सूत्रं निधाय च ॥१२९॥

तथाऽराग्रमथास्फाल्य पद्मपत्रायते (?तं) द्विज।
लक्षणं च समाख्यातमुद्दिष्टं यत् पुरा मया ॥१३०॥

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1 ख–सूत्रस्य त्वरादस्य च तत्परा

2 ग–घ–शृङ्गतद्वौ सूत्रं

इन्दीवरदलाप्राणामराणां साधनं शृणु ।
आरान्मूलभ्रमाद्विप्र द्वितीयस्य भ्रमस्य च ॥१३१॥

तन्तावरोदरी यस्या सूत्रं कृत्वा तु सन्धिगम् ।
···हाद्भमन[1]सूत्रेण भंक्तव्यमपि लाञ्छनम् ॥१३२॥

पार्श्वाभ्यां मध्यसूत्राणि कृत्वा मध्यभ्रमे द्विज ।
तच्चिचह्वरोदितं सूत्रं कृत्वाऽराग्रमथानयेत् ॥१३३॥

लाञ्छयेन्मध्यवत्तस्माद्यावन्मूलमराख्यकम् ।
कृते परे लाञ्छने स्यान्नीलनीरजपत्रवत् ॥१३४॥

त्रिभागभाजितं क्षेत्रं कृत्वाऽऽदौ भ्रामयेत् समम् ।
ततोऽङ्कयेदरैकैकं स्पष्टसूत्रक्रमेण तु ॥१३५॥

षोढा द्विजेन्द्रया (?चत्वार्थ) ऽङ्केषु सूत्राणि च निपातयेत् ।
कोष्ठकाष्टदशैकैकमरा (?न) भागवतो (?तान) नयेत् ॥१३६॥

[2]अह्रो अय चवाश्चो द्वे[3]······कोष्ठकद्वयम् ।
लोपयेद्द्विजशार्दूल तद्वन्मूलात्तु मर्दयेत् ॥१३७॥

द्वे द्वेऽथ मध्यदेशाच्च पार्श्वयोरुभयोरपि ।
एवं लुप्ते त्वराद्बाह्ये लोपयेदप्यरान्तरम् ॥१३८॥

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1 क–ग–घ–सूत्राणामुपाभ्यामपि

2 सर्वत्र एकरूपाण्यक्षराणि

3 क–ग–घ–अभकं ख–अमृतं

मूलात् कोष्ठचतुष्कं तु तथा चैवाग्रतस्ततः।
कोष्ठकद्वितयं मध्याल्लोपयेत् सिद्धये द्विज ॥१३९॥

वल्मीकोदरसंज्ञं च न वल्मीकोदरं तथा।
अरान्तरं यथा लुप्तमग्रमूलाच्च मध्यतः ॥१४०॥

तद्वल्लुप्तमरा (?द) बाह्य (?ह्यं) मूलमध्या त्व (?त्व) राग्रतः।
यवोदरं हि धानाध्या(?ख्या)त्? न यवोदररूपद (?वृ) क् ॥१४१॥

भङ्क्त्वा भ्राम्य चतुर्धा वा स्याद् द्वादश यथा....।
वल्मीकद्वयमध्यानां मध्यभागाच्च पक्षयोः ॥१४२॥

क्रमश्चतुश्चतुर्द्वे द्वे मूलाग्रेभ्यः पुरोदितम्।
[1]...द्विषट्कस्य बाह्या वै संख्ययाऽनया ॥१४३॥

षड्विधेन तु भेदेन स्वस्या (?स्य) चाराधनेन च।
[2]ततोऽक्षादौ यदन्तस्थ (?स्थे) स्पष्टसूत्राणि लोपयेत् ॥१४४॥

शु (?सि) द्धिं कुर्याद् विजाता (?श) नां षण्णां व्यञ्जन्ति ते यथा।
प्रतिचक्रं तु चक्राणां नेमिक्षेत्रस्य मध्यगम् ॥१४५॥

दर्शयेद् द्विविधं चैव यथा तन्मे निबोधतु।
अरासमं द्विगुणितं तत्क्षेत्रं चाङ्कयेत् समम् ॥१४६॥

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1 क-ग-घ-कित स्वरो ख-किन्त्वन्तरो

2 क-ग-घ-ततोक्षावभयन्तस्त

अराप्रसंमुखं [1]चैव तत्पार्श्वे तु यथा तथा।
निपातयेच्च सूत्राणि [2](?प्रधि) स्थानगतान्यतः ॥१४७॥

[3]एवं द्विजेन्द्र चक्राणां प्रधिनामयनं स्मृतम्।
उत्तमाङ्गं च [4]पादाङ्गं शरीरं स्नायुभिर्यथा ॥१४८॥

निबद्धं तद्वदेवास्य चक्रस्य प्रथमस्थिता (?तौ)।
नान्यत्र दर्शनं तासां नेमिक्षेत्रादृते क्वचित् ॥१४९॥

[5]चक्रस्य (?मानप्रमाणं) त्वित्येतत् समुदाहृतम्।
द्विरनेकेमपारेम? (?द्विरेकनेमिपरिधिं) [6]बाह्यस्थे संप्रदर्शयेत् ॥१५०॥

द्वयमभ्यन्तरे त्यक्त्वा त्रिनेमिवलितस्य च।
तृतीये प्रथमं कार्या पूर्ववत् परिसंख्यया ॥१५१॥

चक्राणां द्व्यरकादीनां विधिनाऽनेन साधनम्।
कथितं द्विजशार्दूल तासाम (?ततस्तान्) पूजयेत्ततः ॥१५२॥

यत्ना (?यान्य) तास्यानि लम्बानि लाञ्छने स्थापितानि च।
सर्वाणि चक्रवृत्तानि सितेनापूर्य पूरयेत् ॥१५३॥

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1 ख–चैतत्
2 क–ग–घ–त्वं स्तनगततान्यतः   ख–त्वं च स्थान
3 क–ग–घ–एतद् द्विजेन्द्र
4 ख–पातालं
5 ग-घ–चक्रस्य लेकतेमेलिमेत्वि
6 क–ग–घ–द्वाभ्यस्थे

सुसमासु च रेखासु खड्गधारोपमासु च।
पद्मं तु पूर्ववत् कुर्यादसंसक्तदलं सितम् ॥१५४॥

[1]नेम्यरा नाभियुक्तस्य (चक्रस्य च) तदन्तरे।
कल्पितं कमलं तस्य कृष्णं कुर्याद्दलान्तरम् ॥१५५॥

हेमदूर्वाप्रवालाभं [2]त्रिनाभेः क्रमशो द्विज।
?दि त्या (?सिता)दि हेमश्यामेनाप्यरुणेनैकनाभि च ॥१५६॥

चक्रस्य पूर्वमुद्दिष्टं रञ्जनं कमलासन।
चक्रवच्चारकान् सर्वान् रजसा संप्रपूरयेत् ॥१५७॥

अरान्तरं द्विजश्रेष्ठ चक्रभूमिसमं स्मृतम्।
पीतकाभेन शुक्लेन त्रिनेम्यपि सितेन च ॥१५८॥

गोचनाभेन रजसा द्विनेमं (मिं) सुसितेन च।
[3]संपूरयेदेकनेमिं [4]केवलेन सितेन च ॥१५९॥

[5]नाभिनेमिशतैकाभैः समस्तैर्वास्य रञ्जयेत्।
प्रधीनामन्तरं [6]बाह्यं······स्यतः ॥१६०॥

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1 ख–नेम्यन्ता नाभियुक्तं तु

2 क–ग घ–त्रिनाभे गमशोरजः

3 क–ग–घ–सपूरयेदेव किते

4 ख-केवल्नेनासितेन च

5 क–ग–घ–नाभिनेम्य···समस्तं

6 क–ग·घ–बाह्यं तेभ्यस्ते कुचितस्यतः

अभ्योन्योपगतेनैव विधिना पूरयेत्ततः।
विमेत्रपत्रतोऽकारैरक्तदेव ···सञ्चयैः? ॥१६१॥

स्रुसिताः प्रधयःसर्वास्तुषारचयसन्निभाः।
इतीदं च समाख्यातं रजसा पूरणं मया ॥१६२॥

बीजेष्ववस्थितं सत्त्वं पद्मं धामत्रयेण च।
वर्णं दद्यान्म (?त्र) येनैव कर्णिकादौ क्रमाद्युतम् ॥१६३॥

तन्नालसं (?स) हिताशेषसिद्धास्तत्कण (?र्ण) केष्विव।
अक्षादिदैवतं व्योम चाक्षं तु परिकिर्तितम् ॥१६४॥

मध्वज्यसमदैवत्यं [1]चक्राणां हि त्रयं क्रमात्।
[2]कल्पान्तानिलदैवत्यं चक्रधारासमं क्रमात् ॥१६५॥

कालवैश्वानरं ब्रह्मन् सिद्धचक्रान्तरेषु च।
क्षमा सरस्वती देवी नियन्त्री देवपूजिता ॥१६६॥

एतास्तु नेमित्रितयं (?य) देवता (?ताः) स्वामिमिश्रिता(?ताः)।
संगृह्य परितस्सर्वं समुद्रागच्छ सागरात्? ॥१६७॥

चक्रदेशोभयात्तच्च द्विसप्तभुवनस्य च।
स्थित आप्यायनार्थं तु प्रस्थितानेष्वपांपतिम् ॥१६८॥

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1 ख–चक्रनाभित्रयं

2 क–ग–घ–कल्पान्ता तिलदैवत्यं चक्रया·· सारसं

इत्युक्त्वा देवताः सर्वाः पूज्यकाले प्रपूजयेत्।
स्थानेष्वेतेषु विधिवत् पुष्पधूपा[1]दिकेन वा ॥१६९॥

अस (?म) त्वात् समं चाक्षं नेम्यरानाभिमध्यगम्।
यस्मात् त्रयीमयी नाथ ऋग्यजुस्सामसंभवा ॥१७०॥

संप्रविष्टा भिनत्त्याशु दैत्यश्रोत्रावधौ द्विज।
हृदयान् दैत्यकान्तासु स नादः संप्रविश्य च ॥१७१॥

क्रोडस्थितानां गर्भाणां यावत्यंश (?त्यंशो) यदा (?विढयं) तदा।
[2]नादेन भयदा तस्माद्विभिद्यन्ते सुरारयः ॥१७२॥

हृदयान्तर्गतः शुद्धो नादश्श्रुतिसमुद्भवः।
सा द्विनस्त्यशुभं तस्मान्नित्यं सन्मार्गसेविनाम् ॥१७३॥

अक्षाद्ब्राह्ममतो हेतोर्नाभिसंज्ञा प्रगीयते।
यस्मादतीव राजन्ते [3]कालान्ते चोपबृंहिता ॥१७४॥

अनेकरूपभेदेन रश्मिवच्चक्रमण्डले।
तेन काया समुद्दिष्टा नाभिनेभ्यन्तरे स्थिता ॥१७५॥

यथा नाडीषु भेदस्थं प्रवहत्यनिलं द्विज।
[4]नाभ्या (?भ्य) रासु स्थिरं तावत्तेजो [5](?ज्वलित)दुःसहम् ॥१७६॥

[illegible]–विकेन च
[illegible]–ग–घ–नादेनाभयदा?
[illegible]–कालं ते
सर्वंकसूपाण्यक्षराणि
[illegible]–ह्यत्रत्यदुस्सहम्

चक्रनाडीषु निर्यानि (?ति) गिरिस्योदरिव (?सानुभि) वे (?वो) दकम्? ।
प्रकाशप्रभवत्वाच्च यत्र नाच्च (?डयो) द्विजोत्तम ॥१७७॥

यत्र यष्टिस्वरूपत्वान्नाडयः प्रथमं स्मृताः।
प्रथि (?धि) ष्वनेकथा (?धा) यातं तेज [1]श्चक्रोत्थितं च यत् ॥१७८॥

बहिस्तद्भ्रममाणस्य चक्रस्य चतुरात्मनः।
वर्तते वृत्तिवृत्त्यादि क्षणं चो परिवेषये(?वर्षय)त्? ॥१७९॥

सुस(?सं)मेयाम्बुधिमल (?जलं) [2]तेजो·········द्विज।
अष्टकैर्दीप्यमानैश्च निर्धूमैः पावकावृतैः ॥१८०॥

[3]स···भानि (?ति)[4]भ्राम्यन्तं गोलकं यथा।
सितं सति पृथग्याते स्वयं पावकवृत्तवत् ॥१८१॥

चक्रं तथा रूप[5]मिदमरकर्तरिभिः स्मृतम्।
तेजोऽजं यदिदं वृत्तं यत्नवद्भक्तितो द्विज ॥१८२॥

तदा रूपत्रयमिदं कदारूपपदान्वितम्।
कदा? तदा दीप्तिर्या चक्रं तेजश्चलात्मिकाम् ॥१८३॥

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1 ख–श्चक्रोज्झितं

2 ख–तेजोजोलितं ग–घ–तेजोजेळिक···द्विज

3 ख–सप्लाववृत्तममभ ग–घ–सप्लुलातवतं भानि–अत्र अलातशब्दयोगः स्यात्

4 क–ग–घ–द्राद्यन्तं

5 क–मिद रकर्तरिभिः ख–कर्तरोति

तस्य तेजोजवृत्तिस्या······मिसंज्ञा विधीयते।
तस्मान्नेमिद्वितीयाब्दानां जयन्त्यपितरं क्षयम्? ॥१८४॥

मिश्रभूतं तु [1]तेजोत्थं···वृत्तनेम्यतस्मृता? ।
अथेदानीं समासेन मन्त्रन्यासं निबोधतु ॥१८५॥

मया मन्त्रसमूहस्तु यत् पुरा ते प्रकाशितम् (?तः)।
षडङ्गं सर्वमूर्तीनां पुमादीनां द्विजोत्तम ॥१८६॥

प्रदक्षिणेन [2]पूर्वादौ···त्वानि सुनिवेश्य च।
विधाक्रमेण तं···रकादौ शृणुष्व मे ॥१८७॥

पुंप्रकृत्यात्ममन्त्रेण पूर्वचक्रात् परे स्मृता।
पौरुषं प्रकृतिं चैव प्रद्युम्नाख्यं तथैव च ॥१८८॥

विन्यस्य चारके चैव चतुरात्मा तथा परे।
यावद्वाखरकं? चक्रं [3]सर्वमन्त्रात्मकं क्रमात् ॥१८९॥

·············मन्त्रत्रयमिदं शुभम्।
मूर्तिमन्त्रसहस्रेण कोणोनानेन वै द्विज ॥१९०॥

द्विसहस्र [4]मराणां च षडङ्गेन प्रपूरयेत्।
पूजिते द्वा(?द्वय)रके चक्रे द्विरात्मा पूजितो भवेत् ॥१९१।

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1. क-ग-घ-तेजो अन्तवृत्त
2. ग-पूर्वादौ सूत्रा सुनिवेश्य
3. क-ग-घ-पूर्वमन्त्राधिकं
4. क-ग-घ-द्विसहस्रं करारणां च

त्रिरात्मा त्र्यरके चैव चतुरात्मा तथाऽपरे।
यावदाख्यारकं चक्रं पूर्वमन्त्रादिकं क्रमात् ॥१९२।

प्रवृत्तिमूर्तिमन्त्रेण तत्संख्यात्माऽथ कथ्यते।
द्विरात्माख्येन भेदेन चक्रेषु द्वा (?द्वय) रकेषु च ॥१९३॥

स (?सा) बाराणां [1]सहस्रस्य कृत्वा संकल्पमात्मना।
सहस्रमूर्तौ विप्रेन्द्र भक्त्या पूजां करोति यः ॥१९४॥

स वै चक्रसहस्रस्य [2]पूजनाद् वांच्छितं भवेत्।
एकस्मिन् द्विसहस्रारे चक्रे यः पूजयेत् पुमान् ॥१९५॥

केवलं [3]त्वथवा मिश्रे सारमेतान्विते शुभे।
[4]आचार्यावरकेणैव रूपेण परिसंस्थिते ॥१९६॥

सहस्रमूर्तिमन्त्राणां सोऽमृतत्वाय कल्पते।
सर्वेषां द्विज चक्रस्य मध्येऽष्टदलपङ्कजे ॥१९७॥

भक्त्यादौ पूर्ववत् पूज्यं षडङ्गपरमाक्षरम्।
पवित्रारोहणेऽनन्त[5]कलशे त्वांकुरे विधौ ॥१९८॥

विनोत्सवेन हि तथा स्थितस्थापनकर्मणि।
हेतुसां (?तीश) पूजया हेतु। हे (?हे) तयो विष्टरादिके ॥१९९॥

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1 ख-सहस्राख्य····मात्मनः
2 क-ग-घ-पूजानां चा···तं
3 क-ग-घ-त्वथयामिश्रे
4 क-ग-घ-आचार्य
5 क-ग-घ-कलशे त्वां गुरौ ख-कलशात्पङ्कुरौ

आधाननिचये स्वामिन् [1]स्थाने····संलिखेत् ।
त्रयस्था लोकपालानां भिच्चिगा वाम्बराश्रका(?याः) । ॥२००॥

निर्दिष्टकल्पनाहस्त (?स्तैः) तद्भूमावर्चयेत्ततः ।
मिश्राणामपि चक्राणा [2]मेष एव विधिस्स्मृतः ॥२०१॥

विन्यासं पूजने चैव सर्वेषामञ्जसंभव ।
[3]इति ते देवतान्यासं संक्षेपात्तु प्रकाशितम् ॥२०२॥

स्वदेहं [4]सकलं न्यस्य ध्यात्वाऽऽदौ हृदयान्तरे ।
[5]स्वा (?आ) द्यं यः पूजयेच्चक्रं स मोक्षफलभाग्भवेत् ॥२०३॥

सामीप्यं मम चाभ्येति द्वितीयं [6]यः प्रपूजयेत् ।
यस्तृतीयं पूजयति मम सालोक्यमेत्यसौ ॥२०४॥

सत्यलोकेऽप्यसौ पूज्यो यश्चतुर्थं तु पूजयेत् ।
[7]तपोलोकेऽक्षयं कालमास्ते [8]यः पञ्चमं यजेत् ॥२०५॥

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1 ख-स्थानेर्चास्नाप्य ग-घ-स्थानेच्र्यास्नाच्च

2 क-ग घ-मेष एव इति स्मृतः

3 ख-इतीवं

4 क-ग-घ-सकलं···ध्यात्वा

5 क-ग-घ-स्वरन्य···पूजये

6 क-ग-घ-द्वितीयं यमपूज

7 क-ग-घ-···लोके

8 क-ग-घ-यः परमं

यः षष्ठं पूजयेच्चक्रं ज्ञानलोकं स गच्छति।
सप्तमं चार्चितं येन स मल्लोकमवाप्नुयात् ॥२०६॥

स्वर्गे स वासवादीनां [1]पूज्यश्चामरतां व्रजेत्।
येनाहं नवमे पूज्यः श्वेतद्वीपं व्रजत्यसौ ॥२०७॥

भक्त्या जन्मसम कालं दशमं येन वाऽर्चितम्।
यदासक्तं च नागानां सप्तपातालवासिनाम् ॥२०८॥

पातालसुन्दरीणां च सम्मान्यो द्विजसत्तम।
एतत्ते सर्वमाख्यातं चक्रपूजाफलं शुभम् ॥२०९॥

सम्यक्कारणचक्रादौ त्वेकनाभ्येकनेमि च।
पर्यन्तं गमसंभूत तस्मात् [2]त्वां परिपूजयेत् ॥२१०॥

प्रकाशय स्वभक्तानामास्तिकानां च सर्वदा ॥२११॥

पौष्कर उवाच—

इत्युक्तोऽहं पुरा विप्र विष्णुना व्यक्तमूर्तिना।
यथावत् सर्वे(?सर्वं) कथितं? भवता चक्रलक्षणम् ॥२१२॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
चक्राब्जालक्षणो नाम
अष्टमोऽध्यायः

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1 क–ग–घ–पूज्यो यश्चरमं
2 क–ख·ग–घ–सर्वत्राप्येवमेव

अथ नवमोऽध्यायः

ऋषय ऊचुः—

ब्रह्मन् ब्रह्मविदां श्रेष्ठ मिश्रचक्रं तु कीदृशम्।
एतत्संशयमाचक्ष्व ऋषीणां हितकाम्यया ॥१॥

पौष्कर उवाच—

एवमेव पुरा विप्र (?प्राः) सशयाद्विप्र (?विष्ट) बुद्धिना।
सर्वलोकहितार्थाय मया संचोदितं प्रभोः (?तः प्रभुः) ॥२॥

[1]उत्तिष्ठ····येनोक्तं (?उत्तमादिविभागोक्तं) यत् पुरा तद्वदस्व मे।
मिश्राणां चक्रयागानां लक्षणं लक्ष्मिनन्दन ॥३॥

श्रीभगवानुवाच—

उत्तमादिविभागेन चक्रेषूक्ता यथा पुरा।
कल्पना विविधा तद्वन्मिश्रेषु परिकीर्तिता ॥४॥

मुख्या वै मध्यमा चान्या [2]ततश्चैवाधमा स्मृता।
मुख्यसंख्यामना (?नमा) ख्यातं त्रिधा वै मध्यका (?मा)भवेत् ॥५॥

विज्ञेयं च तथा तद्वन्मिश्राख्येष्वम्बुजोद्भव।
[3]स (?तद्) विधा नवधा या वै प्रथमा परिकल्पना ॥६॥

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1 क–ग–घ–उत्तिष्ठं चन

2 क–ततश्चे···स्मृता ग–घ–तवचेश्चे·· न्यतास्मृता

3 क–ग–घ–सविता नवधा

सांप्रतं तामहं वच्मि समासादवधारय।
प्रागष्टपत्रं कमलं त्वसंसक्तदलं लिखेत् ॥७॥

तद्बहिश्चक्रषट्कोणं (?केण) मिश्रं कुर्याच्च चक्रराट्।
यश्चक्रैः साधनीयं तं रक्तचक्राणि पौष्कर ॥८॥

परस्वं च [1]पथीहीरनिंसूतं निसु? संलिखेत्।
अथवा षष्ठपूर्वाभ्यां चक्राभ्यां संप्रदर्शयेत् ॥९॥

पूर्ववन्नेमिभूमौ तु वर्ज्यं मध्यचतुष्टयम्।
बहिः स्थित वा चक्रे····त्वेकस्मिन् प्रधयः स्मृताः ॥१०॥

अध्यक्षं लक्ष्यते तेषां चक्राणां भिन्नरूपिणाम्।
[2]आवार्यावारकाख्येन संस्थाने संस्थिते सति ॥११॥

प्रयोजनं मया ते वै प्रधिषु प्रागुदीरितम्।
आदावुत्तमचक्राणां यावन्मध्येऽन्तरं तु वै ॥१२॥

[3]चक्रयागमिदं मिश्रं प्रथमं चामर (?परं) शृणु।
आरभ्योत्तममध्यात्तु चक्राद्यावत् प्रजायते ॥१३॥

का (?क) नीयोत्तमचक्रं तु द्वितीयं मिश्रमिश्र (?चक्र) राट्।
अनेन क्रमयोगेन मिश्रीकरणमाचरेत् ॥१४॥

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1 सर्वत्र समानान्यक्षराणि

2 क–ग–घ–आवार्यवरका

3 क–चक्रयागदिनं

यावन्न्यूनेतराच्चक्राच्चक्रमध्यममध्यमम् ।
भवत्येवं कृते सम्यक् चक्र[1]षट्का(दिकं)शुभम् ॥१५॥

मिश्राणि (?णां) चक्रयागानां नवकं परिसंख्यया ।
इत्युक्ता वै समानेनाप्युत्तमा मिश्रकल्पना ॥१६॥

द्वितीयामथ वक्ष्यामि मध्याख्या या त्रिधा हि वै ।
[2]त्रिह्ये (?द्वये) कनाभि वा [3]तद्द्युक्तं नेमित्रयेण तु ॥१७॥

लिखेच्चक्रं तु वै पूर्वं पद्मबाह्ये यथेच्छया ।
[4]सनाभिनेमियुक्तस्य तस्य चक्राम्बुजस्य च ॥१८॥

क्रमेण च बहिश्कुर्याच्चक्राणां [5]पङ्कजं तु वै ।
तेनाभिदत (?धं) वै ब्रह्मन् नेमियुक्तं समालिखेत् ॥१९॥

तस्माद्वा पूर्वचक्रस्य नेमिनाभ्यवरस्य च ।
अनेन क्रमयोगेन लोहं नाभिगणं नयेत् ॥२०॥

अर्धेषट्चक्रषष्ठस्य [6]सांप्रतं नेमिपूर्ववत् ।
कुर्याद्यत्नेन चेत् तेषां मध्यमा कल्पना स्मृता ॥२१॥

क–षट्का⋯शुभं ख–षट्काद्वितश्शुभं ग–घ–षट्काद्वितं शुभं

क⋯ह्येक

क–तद्वत्⋯त्रयेण ग–घ–तद्वद्युक्तमेनित्रयेण

क–⋯नान्नेम्यर्धं ग–घ-सनान्नेम्यर्धं

ख–चक्राणां पञ्चकं

क–ग–घ–संप्रतिन्नेमि

चक्राम्बुजेषु मिश्रेषु [1]त्ववरामवधारय।
त्रिनामिसाम्बुजं कुर्याद्वि (?द्वि) ना ह्य(?भ्ये) काञ्चितं तु वा ॥२१

चतुष्टयं तु तद्बाह्ये तानि मिन्नेमिवर्जितम् (?नामिनेमिविवर्जितम्)
साधर्नीयं च चक्राणामिष्टं नेमिन्युतं बहिः ॥२३

अलंकृतश्च (?तं च) नाडीभिर्न्यूनं चान्येन कीर्तितम्।
[2]ताभ्यां देवव (?व्) सञ्चरै बहुभेदं स्थि (?दस्थि) तस्य च ॥२४॥

योजने (?नै) षांशकारस्य कीर्तिता निर्मिता द्विज
त्रिविधेन सहस्रारमुत्तमाद्येन कल्पयेत् ॥२५॥

त्रिगुणेन [3]त्रितयतो गर्भतश्चाथवा शृणु।
उत्तमाश्च (?मं च) कनीयां (?य) श्च प्रथमं परिकीर्तितम् ॥२६॥

मध्यमादुत्तमानां च सहस्रारं द्वितीयकम्।
[4]न्यूनं द्वे मध्यमान्तं च तृतीयं समुदाहृतम् ॥२७॥

क्षेत्रमाद्यं तथैतेषां क्रमेण शृणु पौष्कर।
प्रधानकल्पनोक्तानि यानि चक्राणि वै पुरा ॥२८॥

सर्वाणि नवहस्तानि षट्को (?गो) लक्ष्युतानि च।
यथाविभागसंस्थानि कन्या (?नीया) दौ कथयाम्यहम् ॥२९॥

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1 ख–त्वपरामव

2 क–ख–ताभ्यां देववसं चरै ग–घ–ताभ्यां देववसं चैरै

3 क–त्रिधा···गर्भ ख–त्रितयतो गर्भ ग–घ–त्रिगुणेन त्रिधातमगर्भतः

4 क–न्यून···मध्य

मानानामङ्गुलानां तु विज्ञातव्यं शतं द्विज।
[1]द्विसप्तकाङ्गुलैर्युक्तं विभागं चाधुनोच्यते ॥३०॥

सर्वेषां कमलार्धं (?र्थं) तु ज्ञेयं पञ्चदशाङ्गुलम्।
नाभ्यानाम (?मिनेम्य) रसिध्यर्थं ... बलात्रयम् ॥३१॥

क्षेत्रे यन्नाभिपूर्वात्तत् तत (?न्तत) षडङ्ग (?ङ्गुल) त्रयेण तु।
वरं प्रणद्विजस्थाने चक्रार्धं (?र्थं) वृत्तमुल्लिखेत् ॥३२॥

सनाभिनेमिचक्राणां तद्विता (?धा) नां विशेषतः।
अरान्मूलोपगं तस्मिन् प्रति (?धि) [2]बन्धा (?र्थमुल्लिखेत्) ॥३३॥

मानं वै चक्रबन्धस्य यदिदं परिकीर्तितम्।
परश्व(?श्वा)रकचक्रेण सामान्ये(?न्यमे)षां तु सर्वदा ॥३४॥

चक्राङ्गजेऽय? वा तन्तु (?न्चु) कृत्वैषां क्षेत्रकल्पना।
ततोऽत्र नाभ्यरानेमिसिद्धिं कुर्याद् क्रमेण तु ॥३५॥

एवं प्रकल्पिते (?तं) चक्रं साम्बुजेऽम्बुजसम्पदा(?दं)म्।
तद्बाह्ये परचक्रस्य तस्माच्चक्राच्च केवलात् ॥३६॥

त्र्यङ्गुलेनाथगं (?थ) मानं कल्पनीयं प्रवर्तते।
क्षेत्राणां नाभिपूर्वाणां संविभज्य च संस्थिता ॥३७॥

एवं हि सर्वचक्राणां बाह्यस्था (?स्था) नां प्रकल्पयेत्।
मानमन्तरचक्रात्तु त्र्यङ्गुलेनाधिकं क्रमात् ॥३८॥

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1 ख–द्विसप्त
2 क–बन्धा ख–बन्धाद् भवे...त ग–घ–बध्दात् हकेतात्

यावद्बहिष्ठचक्रस्य नाभ्यामिष्टं (?ष्टाङ) गुलाष्टकौ।
क्षेत्रं भवति विप्रेश त्वेकीकृत्य समं समम् ॥३९॥

सनाभिनेमिचक्राणामेतन्मानं विधीयते।
विधिवच्चोत्तमानां तु मध्यमानामतश्शृणु ॥४०॥

चतुर्विंशत्यङ्गुलाब्जं कृत्वा मानं तु लोपयेत्।
नाभीयं पूर्वमानं च न्यूनाना (मेव) मेव च ॥४१॥

सनाभिनेमिमानं च स्वयमूह्य [1]मवाग्भवेत् ?।
किञ्चैषां पद्ममानं च ज्ञेयमष्टादशाङ्गुलम् ॥४२॥

इत्युक्तं क्षेत्रमानं तु त्रिधा मीश्रवय(?छ)स्य च।
विप्रभागमराणां च साधारमवधारय ॥४३॥

षडरं पद्मबाह्ये तु प्रचक्रं परिकल्पयेत्।
तस्य कुर्यात्तदा चक्रं परिल्ले (?धेर) वरपत्रवत् ॥४४॥

यवोदरेऽथवाऽष्टारमरकैस्तं (?तद) बहिर्लिखेत्।
द्वादशारं तदा कुर्याच्चक्रपद्मस्य तैस्त्व (?स्त्व) रैः ॥४५॥

[2]पिपीलिकोदरे चक्रं षोडशारमतः परम्।
चतुर्विंशत्यरं कुर्यान्मातुलङ्गोपमारकैः ॥४६॥

अथ कर्तरिसंयुक्तो (?क्तैः) केवलैर्यसितो (?) द्विज।
चतुस्त्रिं(विं) शत्यरं(?रैः)कुर्याच्चक्रं परशुसंज्ञकैः ॥४७।

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1 क—ग-घ—मवासयेत्
2 ख—पविभिक्कोदरे

भवत्येवं कृते मिश्रे चक्र्याग शतारकम् ।
द्वैरूप्येणास्य कथितं देहं संवत्सरेण तु ॥४८॥

अथ षड्तवो ज्ञेयाः षडरेष्ववधारयेत् ।
परे बहिर्द्वारमासात् ते षोडशकमासकम् ॥४९॥

चतुर्विंशति तत्पक्षा [1]तन्मार (?स) द्विते (?तये) स्थिता । (?ताः)
ततष्पो(?षो)डशमासाख्यपक्षा? संवत्सरस्य च ॥५०॥

[2]तत्रायनद्वयं विद्धि संस्था चारकतु (?तद्) द्वये ।
दक्षिणोत्तरसंज्ञे च सामान्यं वत्सरद्वये ॥५१।

विप्रभङ्गं च यत्रेदं बन्धं चति? स (?चातीत्य) तिष्ठति ।
मिश्राख्यस्य शतारस्य नानाभेदगतस्य च ॥५२॥

इत्येतत् साधनं प्रोक्तं निःशेषेण तवानघ ।
सूचितं प्राक् सहस्रारं मिश्रया संस्थितं त्रिधा ॥५३॥

क्षेत्रमाणं (?णं) तथाऽराणां विभागं चापि मे श्रुतम् ।
शतद्वादशकेनैव क्षेमस्य (?त्र) परिकीर्तितम् ॥५४।

एकत्रिं(विं)शत्यङ्गुलैस्तत् पद्मार्धं (?र्धं) चास्य कल्पयेत् ।
तद्बहिर्नाभ्यरा[3]न्नेमिभूमयोऽथ दशाङ्गुलैः ॥५५॥

सर्वत्र अशुद्धम्

[illegible]-अत्रायन

[illegible] न्नेमिभू… योथ   ग-घ-न्नेमिभूमयो दशाधा

तद्बाह्यस्थस्य चक्रस्य [1]नेम्य (?नाभ्य) रान्नेमिमे(?भे) दिनी
[2]स्व(?व)र्गो याति द्विजैकत्र त्वर्धं षोडशा (?भक्त) ङ्गुलैः

[3]एकोनविंशत्यङ्गुलकैः क्ष्मातृतीयस्य कीर्तितम्।
[4]ततश्चतुष्क (?र्थं) लां (कां) शस्य द्वाविंशत्यङ्गुलैर्महीम्

प्राक् प्रोक्तयवमानं तु पञ्चमस्य च चक्ष्महे।
पञ्चविंशत्यङ्गुलकै[5]र्हस्त (?स्ता) (?नां) त्रितयं भवेत्

अष्टाविंशत्यङ्गुलैस्यात् [6]षष्ठचक्रस्य पौष्कर।
[7]धरारान्वा (?न्ना) भि नेम्यर्धमर्धतश्चेद् (?ति) सर्वदा

एकैकस्याधिचक्रस्य यदुक्तस्तत्त्रिधा वजेत्।
समांशेन ततः कुर्याज्ज्ञात्वा [8]त्रिवै(?दव्ये)कधा तु वा

स्वक्षेत्रनाभितेमीया वर्जयि[9]त्वा र(?त्व)रा यया।
[10]चक्रं(?क्र) भ्रम (?मं) सुगेहं च चक्रं चापि च पूर्ववत्

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1 ग–घ–नेम्यरानेमि

2 क–स्वर्गोधा…ग–घ–स्वर्गोया…द्विजैकत्रत्वर्धं…षोडशाङ्गुलो

3 क–ख–शत्यङ्गुलकैः

4 ग–घ–ततश्चतुर्थं… लस्य

5 ग–घ–हंस्तगत्रितयं

6 क–ख स्यात्…चक्रस्य

7 क–ख–धारारान्वि… नेम्यर्धं घ–धारान्नाभिनेम्यर्थमध्यतश्चेद्

8 ग–घ–त्रीवैकधा

9 ग–घ–त्वरारय

10 ग–घ–चक्रभ्रमसूरित्यहं चक्रस्यापि च

समद्वादशकात् क्षत्रात् [1]पूर्णिमा (?प्रणीता) यदि नेच्छसि ।
कुर्याद्‌ [2]भूमिसंकोचं नाभिनेमिक्षये सति ॥६२॥

ततोऽरकाणां साहस्रं क्रमेणानेन साधयेत् ।
[3]पद्मवृत्तं च संलिख्य प्राक् तु तारं तु हेतिराट् ॥६३॥

ततोऽन्यत्पञ्च चक्राणि क्रमात्तस्य बहिर्लिखेत् ।
प्राग्वदावरणायुक्त्या[4]गेषु रामनामा (तेष्वरानेमयः)शृणु ॥६४॥

[5]शतैश्शतैस्तैर्विन्यस्तैस्त्रिंशत् त्रिशत् क्रमाद्युतैः ।
चत्वारिंशत् क्रमाद्युक्तैः कुर्याच्चक्रद्वयं तथा ॥६५॥

शतद्वयेन सार्धेन तथा षष्ट्यधिकेन तु ।
चक्रत्रयं क्रमात् कुर्यात् सहस्रारं यथा भवेत् ॥६६॥

युगाख्यं मिश्रमित्युक्तं सिद्धैः संपूजितं तु यत् ।
यथाऽङ्गयाग (?गा) च्चै (?श्चै) ते हि ज्ञेयास्त्वष्टादश क्रमात् ॥६७॥

वीर्य (?र्थि) संसिद्धिका ब्रह्मन् न ममाधाद्युकेषु? च ।
यथोत्तमादिचक्राणां सञ्चार (?रा) परिकीर्तिता ॥६८॥

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1 ग–घ–प्रणीताद्यदिकेश्छसि

2 ग-घ–भ्रमसंकोशं

3 ग-घ–पद्मवृत्य च संलिख्यप्रात्वतारं

4 ग–घ–तेषुरामानमाशृणु

5 ग–घ–शतैश्शतैर्न्यै विन्यैस्तस्यैः त्रिंशत्क्रमाद्युतैः

[1]अरेष्वाच (?ष्वांशं) परित्यर्थं (?ज्यं) तत्सञ्चारमयोगतः।
यान्युत्पलदलाग्राणि पद्मबाह्ये स्थितानि च ॥६९॥

युवोन्तकाशदुर्देशे तत् स्थाने जीवरञ्जतः।
पद्मपत्रावधो जाता (?तं) कुर्यादुत्पलपत्रकम् ॥७०॥

नीलाम्भोजदलाकारं स्थाने संयोजयेच्च ताः [?तत्]
परश्वाकथ [?कार] पद्मस्य बहिस्तत्रोल्लसच्छदः ॥७१॥

परश्वा[?श्व]रैर्यदा चक्रं बाह्ये भवति कस्य चित्।
चक्रेऽस्य देवचक्रे च तदादधरसाधवम् [?धारादिसाधनम्] ॥७२॥

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1 ग–घ–कोशपाठोऽयम्

क–पाठः –

अरेष्वाच परित्यज्य त···मयोदितम्। धान्यात्प···बाह्ये सितानि च ॥
युवोन्तका···देशे तत्स्थाने जीवरं जत। पद्मपत्रं य···जाता कुर्यादुत्पलपत्रकम् ॥
नीलाम्भोजदलाकारं स्थाने संयोजयेच्च ताः'। वरण्या···पत्रस्य बहिः क्षेत्रे
लसच्छवः ॥
परश्वारे···चक्रं बाह्ये भवति कस्यचित्। चक्रे सवेवचक्रे च तवादवरसाधवः ॥
नमोने पूर्ववच्चैव ततोत्तद···च्छृणु।

ख–पाठः –

अरेष्वाच परित्यस्मान्···सभ्रामयेत्ततः। यस्य···प···श्वा···बाह्योपितानि च॥
युवोन्नका·········। सिशर्देशेतत···नेजीवरंजित॥

नमोने [?नाभिनेतमी] पूर्ववच्चैव त[?य] थोत्पद्येत तच्छृणु।
आराध्यं मध्यमं सूत्रमास्फ [?स्फा] ल्यादौ तदा द्विज ॥७३॥

अरक्षेत्रादराग्रे तु किञ्चिन्मानकलांशजम्।
त्यक्त्वा तु व्यवधानार्थं बाह्ये [1]वृत्तारकस्य च ॥७४॥

सूत्रं कृत्वाऽरमध्ये तु अर्धचन्द्रेषु लाञ्छयेत्।
प्राप [?प्य] ब्रह्मपदे सूत्रं कृत्वा तच्छ्रूमानये [?त्] ॥७५॥

भ्रमणीय त [?प] दे षोढा त्वन्तोश्रं त्वयान्तरम्?।
संविभज्य समैर्भागैर्भ्रमादेशावधेर्द्विज ॥७६॥

पातयित्वाऽथ सूत्राणि पूर्वं [?वं] च क्रमयोगतः।
अरसिद्धिं तु वै कुर्यान्मित्रं ते (त्सूत्रान्ता) देवमेव हि ॥७७॥

न [?न्य] स्य [2]चक्रवि (?क्राव) धौ ब्रह्मन् नयतो (ता) रान्तरस्य च।
अराच्चये तु संसिद्धे शेषक्षेत्रेण कल्पयेत् ॥७८॥

चक्रक्षेत्रं सुवृतं वै वृन्द [3]माना (?न) नि बोधकम्।
प्रागुक्तेनैव विधिना त्वेकैकस्य पृथक् पृथक् ॥७९॥

अराव [?वे] शाच्च विप्रेन्द्र सूत्रपातं समाचरेत्।
वृत्तानां कल्पनं कुर्यादरसिद्धिं तथैव हि ॥८०॥

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1 क-ख-हृत्तारकस्य च

2 ग-घ-चक्रविधे

3 क-ख-मानानि····ग-घ-मानानिबोधकम्। अत्र माननिबोधकम् अथवा मानं निबोधतु इति स्यात्।

इत्येतत् कथितं सर्वं मिश्राणां साधन मया।
चक्राणां च समासेन विशेषं चात्र मे शृणु ॥८१॥

[1]यदुक्तमथ तन्मानं नाभिनेमिगणस्य च।
सर्वेषां चैव चक्राणां तस्मात् सञ्चारमाचरेत् ॥८२॥

ज्ञात्वा संकोचविस्तारं भौमक्षेत्रेषु पौष्कर।
क्षेत्रात्तु ह्येकनाभीयं तथा त्रै ह्येकनाभि [?नेमि] जात् ॥८३॥

नामार्धं [?र्थ्यर्थं] तु त्रिभागं वा संगृहीत्वा विनिक्षिपेत्।
त्रिनाभि [2]नेमिक्षेत्राभ्यां त्वादिमध्यत्व [?ध्यादि] भिर्गता ॥८४॥

रागभेदमथो वच्मि त्वरादे त्वा [?ध्वा] दितः क्रमात्।
प्राग्वत् पद्मजकह्लारं भ्रमाणामपि सन्ततिः ॥८५॥

[4]समपा[?प] त्रान्तरालानि वैडूर्यसदृशानि च।
समानवर्णेन ततो रागेणेन्दीवरच्छदा [न्] ॥८६॥

प्रपूरयित्वा [5]वाप [वा ब्रह्मन्] स्तदन्तः पाण्डुरोज्ज्वलम्।
[6]यवोदरांशु [न सु] शुक्लेन कृष्णेन तदनन्तरम् ॥८७॥

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1 क-ख–यदुक्तमिय

2 क-ख–नेमिनेत्राभ्यां

3 क-ख–रागमेवमथोवाच मम त्वरादेत्वादित

4 ग-घ–समपात्रं तरालानि

5 ग-घ–वाब्रह्मा? तदन्तः। ब्रह्मंस्तदन्तः इति स्यात्

6 क-ख–यवोदरां...शुक्लेन

कुर्याद्धारितपीतेन? मातुलङ्गोपमारकाः।
रक्तोज्ज्वलेन रागेण तेषु मध्यं प्रपूरयेत् ॥८८॥

राजोपलनिभेनाथ [1]पारश्वास्त्वथ (?परश्वाद्यस्तु) रञ्जयेत्।
रोचनाभेन रजसा तदरेष्वन्तरं तु यत् ॥८९॥

[2]सकेसराली (?णि) चाराणि सर्वेचक्रगणस्य च।
[3]रङ्गे (?ङ्ग) शोभानुरूपेण पूरणीयानि वा द्विज ॥९०॥

द्वारवीथ्या (?थ्या) दिकं ब्रह्मन् सर्वसिद्धिपुरोदितम्।
संपाद्य परया भक्त्या सद्यागनिचयं महत् ॥९१॥

[4]रागेषु कामभूतं च चक्रगात्रं विचक्षणम्।
नाभिशीर्ष (?र्षो) दरा[5] (?न्) पक्षं संप्रमार्षा (र्ष्ये) च पु
(?प) प्रभृत् ॥९२॥

[6]संविशेच्च (तु) तन्मध्यं नयञ्ज (?ञ्जं) च नव (?वं) द्विज।
क्रमणीयं यथा मध्यं तथा ब्रह्मन् प्रचक्ष्महे ॥९३॥

सदशैर्यङ्गकाष्ठैश्च शमोच्चैर्द्वाचिमेस्तव (?)।
गजवाजिवृषाकारं [7]त्रयाद्यष्टचतुष्टयम् ॥९४॥

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1. ग–घ–परश्वास्त्वस्तु
2. ग–घ–सकेसरालिचाराणि··· गणस्य तु
3. क–ख–···गे शोभा
4. ग–घ–रागेष्टकाम
5. ख–पक्षासप्र··· श्च पुत्रभृत्
6. क–ख–संविशेच्च तन्मध्यं ग–घ–संविशेच्चेत
7. ग–घ–ततीयाद्यष्टचतुष्टयम्

सुस्थूल [1]स्थिरजान्वि (?न्वी) द्वयं स्थाप्यं तद्दिक्चतुष्टये।
द्वाराणां तु बहिःपार्श्वे तद्वद्वीथ्यन्तरे तु वा ॥९५॥

समदीर्घे (?र्घैः) सुदृढैश्चाथ [2]बध्वांसशैस्म (?शैः सम) पट्टिकात्।
[3]शमध्यम...शमानं यन्मूलाद्यै रज्जुभिर्दृढैः ॥९६॥

यत्रान्यापृष्ठतस्ता वै कृत्वा तस्मात् समारुहे (?त्) ।
[4]संछाद्य पूजायेत्वाऽथ क्रमासात्स (?क्रमात्स) वेमीषु वै ॥९७॥

एवमेव प्रयोगेण वंशवीथिश्च वा बहुः।
[5]सञ्चा वि (?र) दिक्षु वै दत्त्वा मध्यचक्रं तु साम्प्रतम् ॥९८॥

अर्घ्यपात्रोद्धृतेनैव पवित्रीकृत्य चाम्बुना।
बद्ध्वा स्वमुद्रां संस्पृश्य मन्त्रदृष्ट्याऽवलोकयेत् ॥९९॥

पूज्यो राजोपचारेण तत्र मन्त्रगणो द्विज।
[6]यायात् प्रवेशमार्गेण पूर्णाय (?ङ्ग) श्च ततो बहिः ॥१००॥

द्वितीयं स यजेत् प्राग्वत् कृत्वा संस्कारसंस्कृतम्।
एवमेव प्रकारेण परिशिष्टानि चाचरेत् ॥१०१॥

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1 ग–घ-स्थिरजानाद्वयं

2 ग–घ-वध्वासंशैस्म

3 ग–घ–शमध्यमं शमानं यत् मुरुधैः

4 ग–घ–मञ्चार्यं क्रमात् सर्वं

5 सर्वत्रैकरूपाण्यक्षराणि

6 क–ख–ययाप्रवेश

एतेन कल्पितं ब्रह्मन् भूमौ चक्रं तु चक्रवत्।
कर्मणा प्रोक्षणाद्येन ध्यानन्यासान्तिकेन च ॥१०२॥

तावन्न चास्ति दोषोऽत्र चक्राणां तु विलङ्घनात्।
यस्माच्चक्रारविन्दानां द्वारवीथी न विद्यते ॥१०३॥

यस्मान्न जायते[1]दोषात् (?षः) साधकस्य कृतात्मनः।
चक्रान्तरोपविष्टस्य नाभ्याद (?द्य) ङ्गेषु मर्दनात् ॥१०४॥

मध्ये शतारचक्राणां कर्णिकारौ क्रमेण तु।
पुरुषं चोत्तरं देव परमेश्वरपूर्वकम् ॥१०५॥

न्यसेत् (?द्वै) द्वितयं पश्चात् पुरुषं [2]केसरावधौ।
पत्रे त्वष्टविधां चैव पूर्वादौ प्रकृतिं न्यसेत् ॥१०६॥

[3]षडात्मा षडरे चक्रे त्वष्टारेऽष्टतनुस्तथा।
द्वादशात्मा द्विषट्कारे तदात्मा षोडशारके ॥१०७॥

त्रिरष्टधा च प्रकृतितत्त्वभेदस्तथा पुनः।
द्विर्द्वादशारके पूर्वे क्रमशः शक्तयस्त्रयः ॥१०८॥

[4]द्विषोडशारसंख्याते [5]शेषं शक्तिद्वयं हि यत्।
[6]अरद्वये चानिचया (?च निचयात्) प्रागुक्तं नामिनेमिषु ॥१०९॥

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1. क-ख-दोषासक.... कृतात्मना
2. क-ख-सेश्वरं वधौ
3. क-ख-षडात्मविद्धरे
4. ग-द्विषोडशाखौ घ-द्विषोडशार ख-द्विषोडशारे
5. क-ख-शष.... न्तिचयं
6. क-ख-पुरद्व रे चानिचया ग-अरद्वरे चानीया घ-अरद्वये चानियता

[1]ऋग्वाद (?वेदा) द्याम्बुजानीया यथा चानुक्रमेण तु।
पूर्वमुक्ता(?क्तः) सहस्राख्या (?ख्यो) यो मन्त्रनिचयो महत्
(?हान्) ॥११०॥

[2]तमेव विन्यसेन्मन्त्रे (?न्त्रं) त्वेकीकृत्यादिकु (?तोन्ति) मम्।
इष्ट्वा शरीरचक्रेऽस्मिन् पुण्डरीकोदरे पुरा ॥१११॥

नित्यशुद्धैस्तु विधिवै (?विधै) दुर्व्ये (?र्दिव्यैः) सङ्कल्पयोद्विकैः।
क्रमेण हृदय (?ग्रामे) अवतार्य शनैश्शनैः ॥११२॥

उष्णदीधितिमार्गेण भ्रमणे चक्रज (?जे) न्यसेत्।
मन्त्रग्रामं तु निखिलं विद्युत्पुञ्जनिभोज्ज्वलम् ॥११३॥

दिव्योपकरणं (?णे) नाथ यथाप्राप्ते (?प्त्ये) व संयजेत्।
विसर्जनावसानं च यावत्कालं यथेच्छया ॥११४॥

देहचक्रारविन्दे यः प्रविशंस्तं (?तं) विचिन्तयेत्।
द्विसप्तशब्ददेहं तु तन्मात्रानिचयं महत् ॥११५॥

पथाऽमृतविग्राहेण स्वे स्वे स्थाने नियोजयेत्।
विसर्जनं तदाह्वानमवतारं च नान्यथा ॥११६॥

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1 क–ख-वादद्याम्बुजोनीया ग–घ–ऋग्वावद्यांबुजानीय।

2 क–ख–तमेव विन्यसोनि.....मम।.....पुण्डरीकोदरे पुरा
नित्यशुद्धे .. विधवैंदुर्वेसिकल्पयो द्विकैः। क्रमेण हृदय.....वतार्य शनैश्शनैः॥
उष्णदीधितिमार्गेण भ्रमणे चक्र.....।..... ग्रामं तु निखिलं विद्युत्पुञ्जनिभोज्ज्वलम्।
दिव्योपकरणं नाथ यथाप्राप्ते.... व्रजेत्
विसर्जनाद्यस्ना नंच यावत्कालं यथेच्छया॥

[1]नाभ्यागमो (?गमे) नैव (?देहेऽ) स्मि च (?स्मिश्च) विसर्जनम्।
साधकेभ्यः स्वमन्त्रस्य नित्यं यस्मान्न तन्मया (?मयं) ॥११७॥

आगच्छेति च यद्ब्रूते [2]त्वात्मन्यामन्त्रमात्मवित्।
जनार्थमपि साम (न्त्रं) भवामि भगवन्मया (?ये) ॥११८॥

[3]एतदावाहनं चान्यदादरात् प्रेरणं बहिः।
पूजावसानकाले हि गच्छेत्युक्त्वा भूतिं न्यसेत् ॥११९॥

गच्छामि भगवंश्चाहं मन्ये कर्मणि मे क्षमम्।
एतव्याच स (?एतद्व्याहृत्य) शक्तीनामावाहनविसर्जनम् ॥१२०॥

सर्वगाणाममन्त्राणा [4]मुक्तं न त्वितरेषु वै।
तेषामगञ्च (?मागच्छ च) वै गच्छ? कर्मस्वेति यथा स्थितम् ॥१२१॥

ज्ञात्वैवं च यजेत् पश्चाद्देवाचक्रेति भूगते ॥१२२॥

पौष्कर उवाच—

इदं शरीरं भगवन् [5]ज्ञातं च व (?क्काब्ज) वत् कथम्।
[6]सञ्ज्ञितं च त्वयाऽद्यापि त्वामस्य (?)च परस्य च ॥१२३॥

क–ख–नाभ्या··· विसर्जनम्

क–ख–त्वामान्यं मन्त्रमात्मवित्

ग–घ–एतदाहामनं चान्यवाद्यात्

क–ख–मत्तं

ग–घ–ज्ञानं च क्व? तत्कथम्

सचितं ज मयाद्यापि

अक्षाद्य (?र) नेमिपर्यन्ता साम्बुजावयवा तथा।
शरीरेऽस्मिन् महाभूत (?ग्राम संघ) मये प्रभो ॥१२४॥

श्रीभगवानुवाच—

कदली पूर्व (?लीपर्व) वद् ब्रह्मन् शरीरं [1]प्राकृतं त्विदम्।
ययो (?मह) द्वियद्गुणा वायुतेजश्चाप्युदकं नर (?धरा) ॥१२५॥

सपद्मा (?द्म) मात (?मोत) देहाख्यं चक्रसाराय....व(।चक्रावयवं) स्मृतम्।
संसिध्दा चाष्टधा बुद्धि (द्धिः) [2]कमलाख्य (?ख्या) (चक्र) मध्यमा ॥१२६॥

[3](यद्गो) पकं नाभिनिचयं विज्ञतदगुणसूत्रयम् (?विज्ञेयं तद्गुणत्रयम्)।
गुणत्रयस्य बाह्ये तु तस्मिन् सर्वं प्रतिष्ठितम् ॥१२७॥

समीपवस्ति (?र्ति) वेयोस्ते...
[4]ज्वालाचक्रसहस्रेण संख्या (नं) स्वेच्छया भवेत् ॥१२८॥

ब्रह्म (?न्) मूर्तिवशाच्चैव [5]त्वाधारस्वस्वराध (?द) यः।
ततस्त्यज्य गणं विद्धि[6]देहचक्रेष्वरागतम् ॥१२९॥

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1 ग–घ–प्राकृते
2 ग–घ–कमलाखममध्यमा
3 ग–घ–खोपकं नाथिनिचयमविज्ञे तदगुणत्रयम्
4 ग–ज्वालाचक्रेण संख्येरा....स्वेच्छया भवेत्
5 क–ख–धातारः स्व स्व
6 चक्रेष्वरागतम्

धाराचक्रधरं तोयं संस्थितं तेजसोरपि [?परि]।
अच्छिन्नया च वै व्याप्त्या आपादतलमस्तकात् ॥१३०॥

समस्तनाडीरूपेण ज्ञेयं प्रति (?वि)गणं तु यत्।
तच्छाराध (?धार) कवत्तास्यं (?क्तस्याः) कल्पनां नित्यमाचरेत् ॥१३१॥

सन्देहनाडीभिर्वृद्धित्वेन तु पौष्कर।
स्थिता तोयमावृत्य धारा पञ्चगणा [?दः] बहिः ॥१३२॥

अनेन रुचिभेदेन [1]विद्धि तन्नेमिमण्डलम्।
स्थिताऽव्यक्तविभागेन धियाद्येत गुणेन च ॥१३३॥

भूयो भूयस्तु [8]वैधाप्त्या (?वै ज्ञाप्त्या) [4]कृत्योच्छिन्नं (?कृत्वोच्छिन्न) मया द्विज।
स्थितं कच्छ (?ल्प) नीयं वै देहमिश्रस्य सर्वगम् ॥१३४॥

बहिरन्तर्विभागेन द्वीपसागरवत् क्रमात्।
एतत् कथितं सर्वं यत् त्वया चोदितोऽस्म्यहम् ॥१३५॥

[?धानं] देहचक्रस्य विज्ञात्वाऽमृतमश्नुते।
षाड्गुण्यविग्रहेणैव अच्युतेनाऽव्ययात्मना ॥१३६॥

सर्वेश्वरेण विधिनाऽधिष्ठितं परमात्मना।
बोद्धव्यं विग्रहातीतमेतदेहं (?तं देहं) महामते ॥१३७॥

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1 ग विधितोनेमि

8 घ-रवत्योच्छिन्नं

4 क-ग-देवमिश्रस्य सर्वदा

बृहद्द्वारोपरिरथं (?ष्ठं) संविदक्षादतीन्द्रियम्।
[1]तत्प्राप्ति [दं]महाज्ञान (म्)······वरम्

[2]बोधधृक्कर्तु तद्वृत्त[3]मस्मिंस्तारं द्विजोत्तम।
अभकोरमहानेमि (?अउमकारो) महानेमिस्त्वि (?स्त्वि) न्द्रि
य प्रथिताक्षयः (?या प्रधिष्वक्षयः)

प्रलयानिलरुचिस्तद् षता (?वृत्त) मप्रवृत्तय (?क) म्।
[4]सन्धानानन्दको जालं (? कोज्ज्वालं) प्रकृतं परमेश्वरम्

नित्याभ्यासरतानां च श्रध्दासंयमसेविनाम्।
भावभूतिसमं याति भक्तानां पुरुषोत्तम (?मे)

मन्त्रेशप्रतिमा जीवा(?र) तिष्ठते (?न्ति) तन्महागृहे।
एवं बृध्दया समारोप्य कृत्वा जाम्बुनदादिकैः

[5]तत (?तो, नेमिपथे न्यासं [6]सर्वकण्ठोत्थितं तु वै।
मानं शिखरवेदीयमे[7]ककण्ठोज्झितं त्वथ

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1 ख–तत्प्राप्तिमहाज्ञान····ततानाभित्वन ग–तत्प्राप्तिममहाज्ञानं नाना घ–एतत्प्राप्तिमहाज्ञानं ·· नानाभित्वनं

2 ग–घ–बोधधृक् कर्तुतावृत्त

3 क–ख–म···तारं

4 ग–घ–सङ्घानानन्द

5 ग–घ–तते नेमिपथे

6 क–ख–सकर्णोसितं

7 क–ख–मेकण्ठोसितं त्वया

कण्ठात् कर्ण (?ण्ठ) गतं चान्यत् पीठं (?ठं)[1]दैर्घ्यं समं स्मृतम् ।
द्वारविस्तारगर्भस्थं तुल्यापो (?थो) नेमिभूस्तथा ॥१४४॥

कुर्यात् प्राच्यपदोद्देशाद् बालेन्दुश्रृङ्गलक्षणम् ।
तत्क्षेत्रं सूत्रमानेन सार्धेन द्विगुणेन वा ॥१४५॥

लाञ्छये[2]दन्तरावर्तं प्राक् सूत्रं तु सपद्मयोः ।
मध्यात् पश्चिमभागेऽथ नातिदूरं ध्रुवार्चने ॥१४६॥

निधाय मध्यसूत्राभ्यां सूत्रमभ्यन्तरक्षिते (?तो) ।
संमुखं वायुकोणस्य यत्रस्थं चार्कसंनिधिम् ॥१४७॥

नेमेरपि पदे बाह्यं सौम्यं समुपयाति च ।
लाञ्छयेत् तेन तत् क्षेत्रं तदङ्गात् तत्पदावधि ॥१४८॥

एवं निजनि (?निर्ऋति) कोणस्तु (स्य) सूत्रेण च(?त्व)रलाञ्छनम् ।
याम्यदिक् पदपर्यन्तं पराद (?दाद) न्तु (?न्तं) समाचरेत् ॥१४९॥

[3]सिद्धिसौम्यप्रभा यस्यात् (?स्याः) त्रयं यत् परितोऽक्षयम् ।
[4]तेषां चक्रवादि···मुखस्य च ॥१५०॥

यथावास्थितनेमि वै······ ।
मुनिसिद्धामराणां च सर्वलोकनिवासिनाम् ॥१५१॥

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[1] ग–घ–देघ्य दैर्घ्यमिति स्यात्

[2] ग–घ–दन्तरे वृत्तं

[3] क–ख–सिचि···प्रभाः स्या···परितोषय

[4] तेषां च प्रभाचात्रिरध्य···मुखस्य च

सौम्यप्रभा नियत्या मा (?या)आनन्दयति वा दिशः।
[1]संपदोऽर्कयितं (?युतं) पर्व नेमिमानं तदन्तरे ॥१५२॥

दत्त्वा विभज्य वै यूप (?पं) [नामि] निष्ठं हि सप्तधा।
चतुर्भिश्चतुरङ्गं तु [2]मध्येऽब्जं द्वादशच्छदम् ॥१५३॥

तुर्यांशं पञ्चमाद् भागाद् दलभूमौ दलं (?लयं) नयेत्।
तन्मानेन समापाद्य दलाग्रवलयं शिवम् ॥१५४॥

तच्छेषविस्तृतं चक्रं [3]वृत्तद्व्यंशोन्नतारकम्।
[4]प्रा(?क् प्रत्यक्) सलक्षणं कुर्याद् द्विगुणं पत्रसंतते ॥१५५॥

[5]नीलनीरजपत्राख्या मातुलुङ्गोपमास्तु (? तु) वा।
कर्तव्यं (?व्या) तद्गता शुद्धा परश्चाख्याऽथवोद्यया (?ता) ॥१५६॥

पूर्वोक्तविधिनाऽऽपाद्य नेमिमानं तदन्तरे।
त्र्यंशोत्थितं वा पादोनं मध्यहीनव्यपेक्षया ॥१५७॥

दत्त्वा संसक्तपत्रं च लिखेत् पद्म सुलक्षणम्।
दिक्चतुष्कं तु चाक्षय्यं युक्तं काष्ठद्वयेन तु ॥१५८॥

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1 ग-घ-संपशोजुधितं पर्व

2 क-ख-मध्येशं

3 क-ख-वृत्तद्वयंशो तु कारकम्

4 ग-घ-प्राक् ववास?

5 क-ख-नीलनीरद

प्रभानेमिविहीनं च [1]हिन्दिशब्देन मन्दिने (?)।
प्रच्छाद्यं चुलिकाग्रस्थं चक०्यासं समा च सा (?सतः) ॥१५९॥

रजतन्त्वदेकांशं से०्यब्राह्मणरन्ध्रके।
पञ्चमांशं चतुर्थांशं नयेद्वृत्तिं च तद्बहिः ॥१६०॥

[2]तस्या सो (?स्यांशा)? नेमिमानेन तुङ्गालयवशं पुनः।
[3]सम ऊनाधिकं चैव सोष्ठीसंवेष्टनं भवेत् ॥१६१॥

अक्षमध्यं समाश्रित्य चन्द्रद्वय विभूषितम्।
[4]ये...ग्रहणदक्षं च कार्यमस्य भुजद्वयम् ॥१६२॥

स्वस्थदद्ध तथादा(?का) रम०्यक्तावयवान्वितम्।
तस्य सूक्ष्मतमं रूपमापाद्यममलं तु वै ॥१६३॥

कर्मालयात् समानीय विभवेन च हेतिर (?द) म।
प्रवेश्य यागभवनं विनिवेश्योचिते यते (?पदे) ॥१६४॥

ध्यात्वाऽभिमानिकेनैव रूपेणास्त्रगणैः स्मृतम्।
[5]भगवद्बिम्बवत्तस्य स्थित्यर्थं सर्वमाचरेत् ॥१६५॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
मिश्रलक्षणो नाम
नवमोऽध्यायः

[illegible] समान्यक्षराणि
[illegible]न्यास इति स्यात्
[illegible]...ऊनाधिकं
[illegible]–येणाग्रहण
[illegible]-भगवान् बिब

अथ दशमोऽध्यायः

पौष्कर उवाच—

[1]प्रथ (?धि) मानं जगन्नाथ त्वया प्रोक्तं नवात्मनि।
[2]ऐहिकामुष्मिकं (?के) सिध्यै यष्टव्यं तत कथं वद

यागः किंलक्षणस्तस्य भेदतः संस्थितस्य च।
[3]कानि ते नवपद्मानि (?तत्सर्वं कथयस्व मे)

श्रीभगवानुवाच—

यो वै ब्रह्माधिपत्येन चातुर्व्यूहव्यवस्थितः।
वासुदेवादिभेदेन त्वनिरुद्धावसानतः

ततो नारायणो मूर्तिर्विराडात्माधि (?हि) पौष्कर।
[4]स्थितावधिपतिर्विष्णु [5]मूर्तायुधधरः (?प्रभुः[6])

[7]सत्त्वरूपावधादेवः नृसिंहधरणीधरो।
[8]नवप्रकृतयस्त्वेताः शक्तित्वेन व्यवस्थिताः

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1 ख–प्रथिमानं ग–घ–प्रथमान्यं तु
2 ग–घ–ऐहिकामुष्मिको सिद्धो
3 क–ख–कानि ते नवमत्यानि सान्त्यनोवच सिद्धि?
ग–घ–कानि ते नवमन्वानि सान्यनोवचंशंसिद्ध?
4 क–ख-स्थितावधोवति:
5 क–ख–मर्तायुध ··· रः
6 क–ख–ग-घ–प्रभा
7 ग–घ–सत्वारूपावधाद्देवो
8 क–ख–नयप्रकृत ··· स्वेता ··· वित ग–घ–नयप्रकृततेस्वेतात् त क्तित्स्वेन

अचिन्त्यस्याप्रमेयस्य व्यापकस्यामलस्य च ।
(?निष्क्रामन्ति)[1] द्विजे तत्र परस्य परमात्मनः ॥६॥

अनुग्रहपराश्चेमं? (?मे) मग्नानां च भवोदधौ ।
महापावक[2]वधावत् स्फुलिङ्ग[3]निचयो महान् ॥७॥

[4]स्फुर (?त्प्रभाभ्यां) दीप्ताभ्यां तस्माद्यच्छक्तयस्तथा ।
अक्षुब्धस्याम्भसो यद्वद्बुद्बुदाः संभवन्ति हि ॥८॥

[5]तव (?द्वद्रूयाःशक्त) यस्तस्य शक्तीशस्य महात्मनः ।
शक्तिं व्यञ्जन्ति तासां ते त्वजारूपास्तु शक्तयः ॥९॥

सर्वास्ता वासुदेवाद्या रूपैर्नानाविधैर्द्विज ।
अतः स्वाभीष्टसिद्ध्यर्थं संपूज्याः संयतैः सदा ॥१०॥

[6]न त्वाधारं विना पूजां गृह्णन्ति व्यक्तयस्तदा ।
तस्मादादौ प्रयत्नेन कुर्यादासन [7]कल्पनम् ॥११॥

आसनं सर्वसामान्यमम्बुजं पीठमध्यगम् ।
नवात्मनि विशेषेण बिम्बोर्ध्वं पीठसङ्घगम् ॥१२॥

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1 क-ख–निषुमंति ग-घ–निष्टमंति
2 ग-घ–यद्यद्वत्
3 क-ख–निचयं महत्
4 ग घ–स्फुरत्कर ¨ वीप्ताभ्यां
5 ग–घ–तवास्तिगवतय
6 ग–घ–नान्यधारं विना
7 ग–घ–कल्पनाम्

कृत्वा चैव सपद्मं तु [1]तत्रावाह्य यजेत् क्रमात्।
पद्माधारं तु यद्विम्बं तानि मे गदतःश्रृणु

व्यक्तो वा वासुदेवाख्या सर्ववृत्तं प्रकीर्तितम्।
ज्ञानरूपक [2]गोलत्वात् सर्वदिग्व्यापको यतः

व्यक्त्या संकर्षणाख्यं तु पुण्डरीकनिभेक्षणा।
[3]पद्मस्रग्धारिणी सा च नित्यं पद्मासनप्रिया

भवन्ति वृत्तये सर्वं [4]तदिच्छातः प्रवर्तते।
पङ्कजात् पङ्कस(?ञ्चसं)ख्यं च सूक्ष्मं विमललक्षणम्

पञ्चपद्मान्विते तात स्रग्वरे कमलोदरे।
[5]ध्यायेद्दृष्ट्वा ततःस्तुत्वा ह्यश्नु? ब्रह्मन् न मोक्षयेत्
(?ब्रह्मन् मोक्षं समश्नुयात्)

द्योतःसर्वभवानां वा कालादीनां तु सर्वदा।
आधारे कालकालाख्ये (?चक्रे) नदः (?तु) प्रपूज्यते

[6]प्रद्युम्नरूप (?जो) त्पत्तिर्यतो (?थो) वाँ द्योतलक्षणा।
सर्वतश्चानु(?नि)रुद्धत्वादथाधारे तदात्मके

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1 ग–घ–तत्र बाह्ये
2 ग–घ–गोलत्वं सर्वदीर्घापगो
3 क-ख-ग–घ–पद्मस्रग्वारिणी
4 क–ख–तदिच्छान्ततवर्तते ग–घ–तदश्चान्त प्रवर्तते
5 क–ख–ध्यायेध्वात्तस्तुत्या मह्यमश्नु ब्रह्मन् हि मोक्षयेत्
6 क–ख–ग–घ–प्रद्युम्नरूपप्रत्ववित्तविवो विद्योत

गतौ चैव हि सूर्याख्ये बिम्बे [1]तदुपलक्षणे।
शक्तितत्त्वेऽनिरुद्धाख्ये पूजितस्संप्रमोचयेत् ॥२०॥

[3]शक्तिर्नारायणाख्या या स्वमूर्तिः परमेश्वरी।
भूत्वा चा (?चो)प्रमदे (?यै) भा(?र्भा) वैः सर्वमाप्याययेज्जगत् ॥२१॥

अतोत्म (?तेजोभ)येतु? चाधारे ह्यर्धेन्दुसदृशे सिते।
संपूजितानि गृह्णानि(?न्ति) पा (?प) रे? धामनि योजयेत् ॥२२॥

प्रह्मदानक्षमा शक्तिर्वैराजधनुधारिणी।
त्रिस्कन्धे मण्डले पूज्या यतो ज्ञेया त्रयीमयी ॥२३॥

वितते (?सं) स्थिते सर्वामुपसंगृह्णते तथा।
कूर्मोऽङ्गानीव भयतो ह्यतः [3]संपूजितः प्रभुः ॥२४॥

कूर्मोदरगते पद्म (?झे)नियुते (?तु) क्रियापरे।
शक्त्यात्मा भगवान् विष्णुःशङ्खचक्रगदाधरः ॥२५॥

या च सै(?चैषा)हि विभोःशक्ति [4]मूर्तिर्ज्ञानापदेशिनी।
मयै(?उच्चै)र्गभीरनिर्घोषशब्दो येन तु लीलया ॥२६॥

सम्यक् प्रणवरूपेण तस्माच्छङ्खोदरे सदा।
साधर्म्यलक्षणे बिम्बे पूजिता कमलोदरे ॥२७॥

ग घ–तद्रूपलक्षणे

क–ख–शक्तितश्चानिरुद्धाख्यं पूजितस्यं

ग घ–स्संपूज्यते

क–ख–ग–घ–मूर्तिर्ज्ञानपदाशनं नी

[1]भवत्यहरिकी (?भीतिहरी) शीघ्रं क्षयत्रं (?यित्री) कल्मषस्य
यज्ञाङ्गते (?जा) ०यया!शक्तिः [2]कुंभोदरगताम्बुजे

इष्टा फलप्रदा सम्यग्भवते विधिनाशना! (?भीतिविनाशिनी)
विस्तारं तेऽथ तत्त्वस्य लक्षयित्वा प्रकल्प्य च

बहिराग्नेयमाधारमग्नेर्वे (?श्व) स्तथैव च।
एवं ध्रुवस्वरूपं च स्थिरं कृत्यज (?त्वा ततो) द्विज?

ततः प्रविश्य तन्मध्यं क्षमातत्त्वं तपस्वितम्।
ऊरूकृतां स्ववीर्येण जले निवसतां सती (?तां)

निहृत्य जलजाद्दोषान्भूमिसृष्टिं चकार च।
प्राजापत्येन विधिना ततः कारणमाश्रयेत्

एतस्मात् कारणाद्ब्रह्मन् पूज्य कुम्भोदराम्बुजे।
वाराही भगवच्छक्तिर्नीलजीमूतसन्निभा

[3]एवं स्त (?ताः) शक्तयः पूज्या परिवारसमन्विताः।
नवपीठे महाभागे तं च कृत्स्नं वदामि ते

येन सन्दृष्टमात्रेण भवबन्धक्षयो भवेत्।
क्षेत्रं द्विरष्टधा कृत्वा समैर्भागैस्तु पूर्वदिक्

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1 ग-घ–भवत्य हरि खो?

2 क–ख–कुर्योदरगतं भजे

3 ग–घ–एवमस्त्रशक्तयः

एते संविभजेत् पश्चाद्भागं षोढा तु लाञ्छयेत् ।
यथा जायन्ति भागानां सहस्राणि निवारषम्? (?नवात्मनाम्) ॥३६॥

शतद्वयं शतामन्ये? (?तथाचान्ये) मन्ये (?ध्ये) षोडश[1]कोष्ठगा (?का)।
एवं संपूजयित्वा तु क्षेत्रं स्वं विततं द्विज ॥३७॥

चतुर्विंशत्यत्र (?त्यंश) कं[?] यजनार्थं नवात्मनि ।
साधनीयात्म (?नि) मध्ये तु मण्डलानवक(?नि नव) क्रमात् ॥३८॥

द्वारशोभाश्रियुक्तानि तानि वीर्ये (?थी) युतानि च ।
[2]मध्ये तत्र च युक्तानि समानि विषमाणि च ॥३९॥

शतार्धेन षड्नेन [3]त्वंशकानां शतेन तु ।
कल्पयेत् क्षेत्रमध्ये तु मण्डलं प्रथमं द्विज ॥४०॥

चतुर्द्वाराणि [4]पीठाद्यं बैम्ब (?म्बं) क्षेत्रविभूषितम् ।
मध्य (?ध्ये) षट्त्रिंशदंशानि प्रथमं परिमार्जयेत् ॥४१॥

बिम्बायापि (?वनी) तु सा ज्ञेया पीठ (?ठं) पङ्क्त्या तु तद्बहिः ।
[5]तस्मादवि (?पि) गमांशानां मध्यतो दिक्षु लोपयेत् ॥४२॥

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1. क–ख–गोष्ठका
2. ग–घ–ध्येतक्षेत्रयुक्तानि
3. क–ख–अंशकेनांशकेन तु
4. क–ख–पीठाद्यं
5. ग–घ–तस्माद् द्वि द्विगमांशानां

[1]ईशाग्नियातुसामीरकोणेष्वच (?थ) त्रयं त्रयम् ।
द्वाराणि च सकोण (?णानि)भागं? पञ्चपङ्क्ति (?पङ्क्ति) द्वयेन

[2]चतुर्दिक्ष्वन्तरा पङ्क्तौ कर्णा(?ष्ठा)र्थं कोष्ठकद्वयोः।
उपकर्ण (?ष्ठ) प्रसिद्ध्यर्थं तद्बाह्यं तु चतुष्टयम्

शोभं चतुर्थकोणस्थमंशकानां त्रिकद्वयम् ।
कृत्वैवं मण्डलं मध्ये [3]बाह्यतस्तस्य मार्जयेत्

वीथ्यर्थं पङ्क्तिषट्कं तु [4]प्रागुदग्याम्यपश्चिमम् ।
अथ क्षेत्रस्य [5]पूर्वात्तिममण्डलं मध्यते? (?तो) परम्

भागैः पूर्वोक्तसंख्यैस्तु मार्जयेत्तद्वदेव हि ।
तस्य शोभान्वितं तद् स्याच्चतुर्दिक्ष्वब्जसंभव

स्थानं [6]संसाधयन्नेषां (?द्वारसंसाधनं तेषां) शोभानामवधारय।
द्वारपार्श्वद्वयं (?ये) कुर्याच्छुभं शोभाद्वयं द्विज

तदर्थं बाह्यपङ्क्तौ तु एकांशं त्रीण्यतोऽन्तरात् ।
[6]सांप (?श) कोष्ठकमायातु (?त्तं) पर्यस्त (?स्तं) द्वन्द्वद्व
(?तदद्वयं) वेत्

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1 क–ख–ईशाग्नेय तुसारो
2 क–ख······क्ष्वन्तरा
3 क–ग–घ–बाह्यास्तस्त
4 ग–घ·प्रागुदग्यम
5 ग–ट–पूर्वत्र मध्यशो
6 ग–घ–संसाधनं नेषां
7 ग–घ–सांपकोष्ठक्रमायां तु

समीपवर्तिशोभस्य कोणं [1]चापथकः पयेत् (?चाप्यथ कल्पयेत्)।
उभाभ्यामपि पङ्क्तिभ्यामंशषट्को (?के)ण पूर्ववत् ॥५०॥

मार्जयेद्वीथिसिद्ध्यर्थं दिक्त्रयात् पूर्वमेव तु।
पङ्क्तिषट्कं तुकाभानां? (?भागानां) याम्योदक्पूर्वदिक्त्रयम् ॥५१॥

अनेन विधिना कुर्यादंशां (न्) कुर्याच्च लोपयेत्।
यथा न हीयते संख्या नवपीठेति या स्थिताः ॥५२॥

प्रकल्प्य विधिनाऽनेन विधियुक्तानि पौष्कर।
तल्लङ्घनं स्यादस्त्रस्य तद्द्वारोपगतस्य च ॥५३॥

अंशपङ्क्तिद्विषट्को (?के) णदिक्षु द्वारचतुष्टयम्।
कुर्याच्छोभाष्टकं चैव तूपशोभाष्टकं तथा ॥५४॥

चतुष्टयं च कोणानां रेखाणां त्रितयं बहिः।
शतमष्टाधिकं चैव द्वारं (?राद्) द्वारात्तु लोपयेत् ॥५५॥

अशीत्येकाधिकाद्भागात् प्रतिशोभाच्च मार्जयेत्।
उपशोभप्रसिद्ध्यर्थं तावत्तच्चांशकं स्मृतम्। ॥५६॥

एकैकं मार्जयेत् कोणं क्रमशोनं च तत्त्रयम (?शतत्रयम्)।
प्रागेव कल्पनं कृत्वा ततस्साधनमाचरेत् ॥५७॥

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1 क ख-ग-घ समान्यक्षराणि

1 क-ख-कुर्याद्दशां कुर्याच्च

द्वारस्य वीथिबाह्याचु शोध्यः पङ्क्तित्रयाद्धिति (? त्विति)।
षडंशमंशकाना तु [1]स्याद्यथाष्टादशांशकाद्

जायते द्वारकर्णं तु चतुरश्रायतं समम्।
कर्णबाह्ये ततो ब्रह्मन्नुपकर्णप्रसिद्धये।

पङ्क्तित्रयं मार्जनीयं भागद्वादशकान्वितम्।
यथा षट्त्रिंशदंशानि मर्जितानि भवन्ति हि

अथोपकर्णबाह्ये तु द्वाराधारं प्रकल्पयेत्।
उपकर्णोपमं रम्यं [2]तदान्यत् कमलोद्भव

भागपङ्क्तित्रयं चैव युक्तमष्टादशांशकैः।
त (?म) र्दनीयं [3]यदा यस्या पञ्चाशच्चतुरा (?रो) धिका

लब्ध्वैवं तु भवेद्द्वारं [4]त्रिपुनन्त्वादिश (?त्रिपङ्क्तियुतं) न्त्वतः
द्वारशाखोपगं कुर्याच्छोभा (?भं) त्तस्मात्तु लोपयेत्

द्वारकर्णसमीपाच्च [5]अंशपञ्चदशान्वितम्।
पङ्क्तित्रयं तु वै ब्रह्मंश्चत्वारिंशद्यथाक्रमात्

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1 क–ख–सन्यथा
2 ग–घ–तवद्य
3 ग–घ–यथाग्रस्य
4 ग–घ-त्रपुरंत्वावृशं ततः
5 क–ख–अंशपञ्चदश

[1]पञ्चाधिकाश्च (?कं च) जायन्ते (?येत) संदृश्यमानं तु पौष्कर।
ततो (?शु) पकर्णनिकटान्नवभागसमन्वितम् ॥६५॥

त्रितयं चैव पङ्क्तिभ्यां लोपनीयं प्रयत्नतः।
जायते संदृश्यमानं तु···सप्तविंशत्यंशका (?न्वितम्) ॥६६॥

तद्वा (?द्वारा) धारसमीपात्तु अंशकत्रयसंयुतम्।
पङ्क्तित्रयं शोधनीयं [2]यथास्य···ष्टयम् (?स्यान्नवकोष्ठकम्) ॥६७॥

शोभं बाह्याद्याल (?लु) प्तमुपशोभा (?द्वा) न्तरात्।
संपाद्य चोपशोभं वै कोणशुद्धिं समाचरेत् ॥६८॥

प्रतिपङ्क्तित्रयाच्चैवमादिमध्यबहिर्मता।
नवाधिकानि नवति कोष्ठकानि तु मार्जयेत् ॥६९॥

यावद्भवन्ति (?ति) भागानां त्रिभिरूनं शतत्रयम्।
द्वाराधारं ब (?ख) हिस्ते (?ष्ठे) न भागं प (?गप) ङ्क्ति
त्रयेण तु ॥७०॥

प्रतिवारणरेखाणां त्रितयं पञ्चकं तु वा।
अथवा पङ्क्तिकानां तु सम्पाद्या वै परानना ॥७१॥

भवन्तम (?संत्वतिर) परद्वारे कुर्यात् क्षेत्रस्य पौष्कर।
रेखागण तु तद्वाह्यान्मार्जं? (?ज्यं) वा पङ्क्तिकात्रयम् ॥७२॥

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[1] क-ख—पञ्चाशत्वाश्च

[2] ग घ—यथास्युर्नवकोष्टयं?

विस्तीर्णमस्त्रविविधा (?धिन) यदि वेच्छसि पौष्कर।
तदर्थं (?र्थे) पङ्क्तिनवकं मार्जयित्वाऽधिकल्पयेत् ॥७३॥

द्वारादीन् पदपञ्कोणान् (केण) प्रागुक्तेन क्रमेण तु।
पङ्क्तिद्वयं द्वयेनैव द्वारकर्णादिको? (?तो?) द्विज ॥७४॥

संख्याना (?न) मंशकानां तु मण्डलं द्वि(?लाघव) यवेषु च।
त्रिपङ्क्तिह्रासाद्वोद्धव्यं स्वयं किं कथये न तु(?ननु) ॥७५॥

संशोध्य मण्डलानां तु प्राङ्मध्ये विम्बसन्ततिम्।
द्विकप्रमाणे (?ण) रेखासु समासु सुसितानि (?सु) च ॥७६॥

कृत्वा चैव परिच्छिन्ने विम्बबाह्यात् क्रमेण तु।
रञ्जये [1]द्विविधा (?पविधिना) नेन क्षेत्रं वै ह्यनलान्वितम्। ॥७७॥

विम्बैर्विना वता? (?वृत्त) बाह्य पाण्डुरक्तेन चात्र वै।
राजपाषाण [2]तुल्येन पैठीयं (?थ) चरणावल (?लि) म् ॥७८॥

[3]शतधारनिभेनाथ तद्गात्रं कवच च यत्।
तुषारारुणभेदेन नृपोपलनिभेन वा ॥७९॥

पूरयेद्रागपीतेन पीठकोणचतुष्टयम्।
समारभ्य तु चैशानाद्यावत् कोणं तु मारुतम् ॥८०॥

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1 द्विधिना इति स्यात्

2 ग–घ–तुल्येन…वंधे चारणा

3 ग–घ–शतधामनिभेना

यागक्रमेणानेनैव [1]त्वाप्योदक्पूर्वदक्षिणम् ।
दिक्चतुष्कं तु [2]वैरस्वं? (?वैडूर्यं) द्वाराणि सुसितेन च ॥८१॥

रक्तोज्ज्वलेम रागेण पूरयित्वा कजं द्विज ।
अन्तरात् (?न्) पाण्डुरक्तेन [3]होमद्रोनो (?हेमाभेनो) पशोभकम् ॥८२॥

[4]मध्यात्मन्तात? (मध्योत्थितान्त) भेदेन पूरयेत्तदनन्तरम् ।
हेमाभेनाथ वै मध्याद्वाह्यान्मरतकेन तु ॥८३॥

रक्तोज्ज्वलेन कोणानि [5]केवलेनाथवा द्विज ।
सह वै पाण्ड (?ण्डु) रक्तेन रञ्जनीयानि तेन वा ॥८४॥

यथाविभागसंस्थेन तन्मे निगदतः शृणु ।
अंशपङ्क्तित्रयोत्थेन [6]कोणमानस्य मध्यतः ॥८५॥

पाण्डरोज्ज्वलरागेग पूरणीयं तदन्तरात् ।
रक्तोज्ज्वलेन रजस रक्तेन च विभूषयेत् ॥८६॥

रक्तोज्ज्वलेन वा मध्याद्रागेण परिपूरयेत् ।
आद्यन्तात् पाण्डुरक्तेन रजसा क (?श्या) मलेन च ॥८७॥

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[1] क–ख–त्वा···द्यो···पूर्वं

[2] ग–घ–वैरस्थ?

[3] सर्वत्रैकरूपं हेमाभेनोप इति स्यात्

[4] ग मध्यात्थतातामेदेन घ–मध्यात्मताता

[5] क–ख–केवलानि···

[6] ग–घ–कोणमानेन

कर्णात् कर्णा(?न्तं)पासूत्रा (?सूत्रं) दत्वा कोणाद्भिमा (?भा) जयेत्)
रक्तोज्ज्वलेन भागैकं पाण्डुरक्तेन चापरम् ॥८८॥

[1]प्राग्वद्वा वैपरीत्येनाप्यर्धमर्धेन रञ्जयेत् ।
रजसा तु यथार्थार्थम (?सा)स दृश्येन राजते ॥८९॥

[2]नाग्ना (?वा) त्रिविधिनानेन बाह्यं (?ह्य) रेखास्वतादिता (?स्सितादिना)
रेखानां चैव रागस्य स्थानभेदस्थितस्य च ॥९०॥

व्यवधानविधिं कुर्या[3]दन्योन्यरजसा तु वै ।
[4]यागोचितेन कुसुमैः पीठादि परिपूरयेत् ॥९१॥

त्यक्त्वा परार्धमाभं तु ह्येकैकास्मिंस्तु मण्डले ।
बाह्यतो द्विजरेखायां कुङ्कुमाद्यैरनन्तरम् ॥९२॥

[5]मण्डलभ्रमणीं सर्वामुपलिप्य सितादिना ।
.... । ॥९३॥

[6] .... ।
.... ॥९४॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
नवपद्म (?नाभ) विधानलक्षणो नाम
दशमोऽध्यायः

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1 क–ख-प्राग्वद्वा वैव नित्येना
2 क–ख–नग्नाश्रो··· धिना
3 क–ख–दन्योन्यारञ्जसा
4 ग–घ–यागोत्थितेन
5 क–ख–"मण्डल" इत्यर्धं गलितम्
6 अत्र ग्रन्थपात: सर्वेषु कोशेषु प्रत्युत पौष्कर उवाच इत्यादिरेकादशाध्यायारम्भ भागः प्रमादादविभागेन संयोजितः मातृकाचतुष्टयेऽपि

अथ एकादशोऽध्याय:

[1]पौष्कर उवाच—

वृत्तादीनां च बिम्बानामज्ञातं लक्षणं मया।
आशंस त्वं जगन्नाथ यदि सानुग्रहोऽसि मे॥

श्री भगवानुवाच—

2..

...क्लृप्ते विविक्तायागानामाधारं लक्षणान्वितम्।
मण्डलानामतो मध्ये बिम्बसङ्घं प्रकल्पते ॥१॥

अधमं (?प्रथमं) क्षेत्रमध्ये तु मण्डलं यत् पुरोदितम्।
तन्मध्येऽन्यं (?र्धं) परित्यज्य षोडशार्धं च भ्रामयेत् ॥२॥

ज्ञानादिगुणषट्कस्य ज्ञापकं रञ्जयेत् क्रमात्।
सितेनारुणरक्तेन जाम्बूनदनिभेन च ॥३॥

नृपशैलप्रवालाभ्यां शतं (?ततो) नीलोपमेन तु।
एतत्पादस्य मुख्यत्वं तुल्ये पीठादिके सति ॥४॥

तादृशा तत्र मध्ये तु कुर्याच्छोभाविवर्जितम्।
चतुरश्रं चतुर्द्वारं चापादस्य तु वृत्तता ॥५॥

अत्र ग्रन्थपातः सर्वेषु कोशेषु, प्रत्युत "पौष्कर उवाच" इत्यादिरेकादशाध्यायारम्भभागः प्रमादादविभागेन संयोजितः मातृकाचतुष्टयेऽपि

अत्र भगवद्वाक्यारम्भे ग्रन्थपातस्संशयशङ्कः

तद्ब्रह्मदेशमध्ये तु सूत्रं कृत्वा प्रसार्य च।
सीमन्त [1]पीठवाग्भा (?वीथी) भ्यां? भ्रामयित्वा समन्ततः

भूयो वै द्वारवेधां तु मन्तरा? सूत्रमानयेत्।
भ्रामं तु पूर्ववत् कुर्यात् तेन सूत्रेण पौष्कर

प्रसार्य द्वारपर्यन्तं वृत्तं पूर्ववदाचरेत्।
वृत्तानामन्तरस्थानां [2]निर्वर्ण्य श्री····माश्रयेत्

द्वारोपगानि बाह्ये तु कोणानि परिशोभयेत्।
[3]व्यजने (?व्यज्यते) मण्डलं वृत्तं यत् पूर्वं सूचितं मया

व्यूहमध्यं भवत्येवं यदि व्यूहं विना यजेत्।
कुर्याद्द्वितीयमेकं तु····कृतं चैव वृत्तये

द्विसप्तधा कृतं क्षेत्रं जायते मण्डलक्रमात्।
राज्या (?रज्ज्यात्) सितेन रागेण सितपुष्पैस्तु पूजयेत्

मध्येऽत्र कमलं कुर्यात् सुसितं लक्षणान्वितम्।
कृत्वैवं वासुदेवाख्यं शक्ति (?तत्त्वं) त्व संप्रपूज्य च

4...

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
वृत्तबिम्बलक्षणो नाम
एकादशोऽध्यायः

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1 ग–घ–पीठवाबाभ्यां
2 ग–घ–निर्वर्ण्यश्रीण्यमाश्रये
3 'व्यज्यते' इति स्यात्
4 अत्र प्रतिपाद्यो विषयो न निगमितः अध्यायश्च अकाण्डे अवसानं कोश चतुष्टयेऽपि दृश्यते।

अथ द्वादशोऽध्यायः

[1]श्रीभगवानुवाच—

कृत्वैवं मध्यतो बिम्बं वृत्ताख्यं कमलासन।
प्राग्दिङ्मण्डलमध्ये तु पद्मस्रग्बिम्बव (?मु) ल्लिखेत् ॥१॥

अग्निदिङ्मण्डलं (?ले) चक्रं सूर्यबिम्बं तु दक्षिणे।
ततोधः? चात्र (?र्धं चन्द्र) रूपं तु क्षेत्र? (?त्रे) नैर्ऋतमण्डले ॥२॥

अथ पश्चिमदिक्कुर्याद्बिम्बं त्रिस्कन्धसंज्ञकम्।
मण्डले वायुकोणं (?णे) तु मध्य (?कूर्म) बिम्बं तु तत्पदे ॥३॥

परत्वेन च सर्वेषामर्चनं वा करोति यः।
वत्सरं मासषट्कं तु मासत्रयमथाब्जज ॥४॥

मासमेकं तु [2]मासार्धं नवांशदिनसंख्यया।
प्राग्वत्तस्यापि विहितं क्रमशः परिवर्तनम् ॥५॥

एतेषामधुना ब्रह्मन् शृणु संसाधनं क्रमात्।
प्रथमं पद्मस्रग्बिम्बस्य कथयामि ते ॥६॥

अत्र प्रश्नप्रतिवचनप्रतिज्ञावाक्यनिर्देशं विनैव "कृत्वैवं" इत्यादिना चोदित प्रतिवचनमारभ्यते। तेन प्रश्नोत्तरप्रतिज्ञावाक्ययोगः सुसन्धानः नानवसरश्च भवति अतः श्रीभगवानुवाच इति योजितम्।

ग–घ–सार्धं वा

(ऐशद् मण्डलमध्ये तु शङ्खबिम्बं समुल्लिखेत्।
मण्डले त्वीशकोणे तु भवेत् कलशबिम्बकम् ॥)

यदुक्तं मण्डलं (?ले) क्षेत्रं तच्चतुर्विंशधा द्विज ।
विभज्य वृत्तन्यायेन (पद्म) संख्यावधेः क्रमात् ॥७॥

पीठसूत्रावधिर्यावन्मध्ये बिन्दुं त्रि? (?प्र) कल्पयेत् ।
भागैकादशमानेन भागः पद्माद्बहिर्भवेत् ॥८॥

भ्राम्यवृत्तद्वयेनैव भागमष्टादशं ततः ।
यच्चतुर्विंशतो भागास्सुपीठनिकटे त्यजेत् ॥९॥

एवं सम्यग्यथा कुर्यात् पङ्कजं पद्मपङ्कजम् (?पद्मपत्रकम्)
यथा तत् कथयिष्यामि समासादब्जसंभव ॥१०॥

यत् प्रवृत्तं (?यत्प्राग्वृत्त) द्वयं दत्तं मध्यात् तत् पञ्चधाऽङ्कयेत् ।
पूर्वदिक्संस्थितं कृत्वा चिह्नं तु प्रथमं त्वथ ॥११॥

तच्चिह्नदेशादारभ्य कुर्यादन्यच्चतुष्टयम् ।
यथागं? पञ्चगस्यान्ते समं स्याद्भागपञ्चकम् ॥१२॥

तेषु चिह्नेषु संस्थाप्य सूत्रं पञ्चाङ्गसंमितम् ।
सिद्ध्यर्थं कमलानां तु भ्रामयेत् पूर्ववत् क्रमात् ॥१३॥

एवं स्यात् पञ्चपत्राणां पद्मानां क्षेत्रपञ्चकम् ।
मध्यपद्मं भवेच्छुक्लं पञ्चकं पाण्डु(?ण्ड) रोज्ज्वलम् ॥१४॥

पीता स्यात् कर्णिका तेषां रक्तरागेण केसराः ।
प्रतिपत्रान्तरे तेषु पद्मेषु केसरत्रयम् ॥१५॥

पद्मानां साधनार्थं तु यत् [1]प्राग्वृत्तत्रयं द्विज ।
भ्रामितं तस्य मध्यं तु रजसा परिपूरयेत् ॥१६॥

इन्द्रनीलोपमेनैव तन्नालं पद्मसन्ततेः ।
दलान्तराणि सर्वेषां [2]मध्यभागादितः क्रमात् ॥१७॥

नृपाश्मरुचिरागेण क्षेत्रान्तं परिपूरयेत् ।
मध्यवत् सर्वपद्मानां व्योमवृत्तं न कल्पयेत् ॥१८॥

निष्पाद्य मध्यपद्मे तु विम्बेशं संप्रपूजयेत् ।
सर्वार (?ब्ज) कर्णिकामध्यात्तदेव विधिवद्यजेत् ॥१९॥

पञ्चकं पुरुषाद्यं यत् पूर्वपद्मे प्रपूजितम् ।
क्रमेण [3]पूर्वपत्रं यत् यावदीशानगोचरम् ॥२०॥

प्रादक्षिण्येन सर्वेषां [4]क्षमं (?क्ष्माद्यं) तत्त्वगणं न्यसेत् ।
न्यस्य संपूज्य पाद्यार्घ्यपुष्पधूपविलेपनैः ॥२१॥

अनन्तरूपो [5]भगवान् वनमाली तु यस्स्मृतः ।
अभीप्सितै[6]रतः कुर्यादरकैर्बीज (?द्विज) चक्रकम् ॥२२॥

ग–घ–प्राग्वृत्तित्रयं

ग–घ–मध्यपद्मादितः

क–ख–पूर्वपद्माभ्यां

ग–घ–क्षमां तत्व

क–ख–घ -भगवान्'''ली

ग–घ–रघः कुर्यात्

उत्तमं द्वादशारं तु [1]तच्च ते विदिता पुरा ।
[2]कालक्रमाभिधास्सर्वा सृक्षा (?ष्टया) दौ? च क्रमं यजेत् ॥२३॥

षट्सु चाङ्गेषु विधिवन्नेम्यन्तेषु च सत्तम ।
स्थूलसूक्ष्मविभागेन यथा तत् ते ब्रवीम्यहम् ॥२४॥

[3]प्राणो ह्यक्षस्थितो सिद्धं? ताभिस्स्याच्च विनाडिका ।
ब्रह्मन् विद्धि वा व स्वरागता···· ॥२५॥

[4]प्रधिष्ववस्थितो मासो नेमिभागेषु वत्सराः ।
स्थूलमेतत् समाख्यातं सूक्ष्मकालमथ शृणु ॥२६॥

उपोष्टको? निमेषश्च ततस्त्रुटिलवौ द्विज ।
लक्षणं च तथा काष्ठात् [5]पक्षादोपरिसंस्थिता? ॥२७॥

एतस्मिन् कालचक्रे तु प्रवर्तकनिवर्तके ।
पद्ममध्ये यजेत् साङ्गं प्रद्युम्नं परिमार्जितम् ॥२८॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
पञ्चपद्मचक्रबिम्बलक्षणो नाम
द्वादशोऽध्यायः

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1 क–ख–तच्छते दीपिता
2 क–ख जलक्रमा
3 क–ख–प्राणो ह्यक्षस्यविता सिद्धमनाभिभ्रातु विनाडिका
4 क–ख–प्रधिषु प्रस्थितो
5 क–ख-पक्षादेरापरि

अथ त्रयोदशोऽध्यायः

श्री भगवानुवाच—

चण्डान (?र्के) दीधियन् (?तिमयं) बिम्बमनन्तकर (?मन्तक) भासुरम्।
सुरासुरेन्द्रनि (?न) मितं शृणु तामपः (?र) सोदरम् ॥१॥

पद्मपद्मप्रसिद्ध्यर्थं क्षेत्रं प्राग्भाजितं यथा।
संविभज्य तथा ब्रह्मन् सूर्यबिम्बप्रसिद्धये ॥२॥

पङ्कज (?ज) द्वादशांशेन भागं पद्मबहिस्त्यजेत्।
द्वे वृत्ते भ्रामयेत् पश्चाद्भागीकृत्वांशपञ्चकम् ॥३॥

प्रतप्तकरबिम्बं [यत्] तद्बहिर्भार्गव (?ग) पञ्चकम्।
संस्थाप्य रश्मिसिद्ध्यर्थं भ्राम्य (?म्यं) वृत्तं तृतीयकम्[1] ॥४॥

रश्मिपुञ्जस्य पीठस्य भागमध्ये परित्यजेत्।
पर्यन्ते सूर्यबिम्बस्य सूत्रं कृत्वाथ सत्तम ॥५॥

प्रसार्य रश्मिपर्यन्तं यावदास्थालकं तु तत्।
एकांशं दद्य (?दीय) मानं तु त्यक्त्वा सूत्रस्य चान्तरे ॥६॥

संप्रसार्य तथा सूत्रं पातयित्वा द्विजापरम्।
क्रमेणानेन वै दद्याद् [1]रंध्य (?रश्म्यर्थं) थं सूत्रपञ्चकम् ॥७॥

[2]यं अं सूर्यस्य बिम्बस्य माल्प····रववज्ज।
ततः प्रसार्य (पूर्य) रजसा रविवद्राजते यथा ॥८॥

ग–घ–रम्यार्थं

ग–घ–यं अं खं सूर्यबिम्बस्य मासवद्भिरवज्जज?

रक्तारुणेन रागेण [1]हितैर्मध्यान्तमेव च ।
बिम्बं भाति यथा सम्यक् तेजोगोलकरूपवत् ॥९॥

पाण्डुरारुणरागेण सूक्ष्मरेखाचयेन च ।
चक्रेण [2]यत्ततं? कुर्याद्गोपुच्छादिव गोणकम् ॥१०॥

रश्मीनामन्तरं सर्वं रश्मिबाह्यात् तथैव च ।
छायेन्द्रर (?छादयेद्र) जसा ब्रह्मन् विघनाम्बररूपिणीम् (?णा) ॥११॥

प्राग्वत्तदुत्तरे कुर्यात् कमलं शुभलक्षणम् ।
[3]न मध्यै ध (?तन्मध्ये) रया भक्त्या यः पूरयति जङ्गगम् ?
(?पूजयत्यनिरुद्धकम्) ॥१२॥

[4]सोऽचिरात् परमं ब्रह्म प्रविशत्यजमव्ययम् ।
यद्गत्वा न निवर्तन्ते भूयोऽस्मिन् भवपञ्जरे ॥१३॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
सूर्यबिम्बलक्षणो नाम
त्रयोदशोऽध्यायः

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1 ग–घ–शतैर्मध्योन्तमेव च

2 ग–घ–यत्नतं

3 ग–घ–नमध्ये परया

4 फ–ख इदमर्धं गलितम्

अथ चतुर्दशोऽध्यायः

श्री भगवानुवाच—

[1]सुधारसमयारं तु तुषारनिचयाकृतिम्।
हारपञ्जलसारस्य? बहिस्थं (?स्थं) चारु राजते ॥१॥

ता (?त) मिदानीं प्रवक्ष्यामि बिम्बार्थेषु च संज्ञितः।
अङ्कयित्वाष्टधा क्षेत्रं दिग्द्वयाद्दक्षिणोत्तरम् ॥२॥

क्षेत्रं सूत्रद्वयेनैव युक्तानि (?क्तं हि) नवसंख्यया।
एवं पूर्वापरं सूत्रं क्षेत्रमध्ये तु पातयेत् ॥३॥

द्वे वान्ये क्षेत्रजे सूत्रे त्रीण्येवं पूर्वपश्चिमे।
प्राच्यादौ संख्यमानं यत् पौष्करांशं तृतीयकम् ॥४॥

संविभज्य चतुर्धा तत् ब्रह्मस्थानावधेः समम्।
[2]सुपत्यै (?ऽयक्तै) रङ्कयेच्चिह्नैस्त्रिभिः कमलसंभव ॥५॥

त्यक्त्वा तस्माच्चतुर्थांशं प्राग्दिग्भागद्वयोपमम्।
सूत्रं कृत्वा तदङ्कस्थमनेन विधिना ततः ॥६॥

[3]प्रवासा (:सार्य) ऋग्यजुत्या च? यावत् सूत्रं तु सप्तक(?म) म्
तस्मात्तल्लाञ्छयमानं तु दक्षिणे तु समानयेत् ॥७॥

ग–घ–सुधारसामियाकामा

ग–घ–सुवर्यंरङ्क

ग–प्रवासा ऋग्यजात्या च   घ–प्रवासा ऋश्यजात्या च

यावद्द्वेद्वितयं सूत्रमुददग्दिग्लाञ्छनं तथा ।
एवं मध्येन्दुवच्चिचह्नं प्रथमं परिकल्पयेत् ॥८॥

सिद्ध्यर्थमर्धचन्द्राख्यं बिम्बस्याषरमुच्यते ।
अंसाभिधाच्चतुर्थस्य···र्थं···ते···मस्य च? ॥९॥

तं तु कृत्वा नयेत् पश्चाच्छृङ्गं प्राग्वच्च(?ल)नस्य च ।
एकं तस्माल्लाञ्छ्यमानं द्वितीयं श्रृङ्गमानयेत् ॥१०॥

कृत्वैवमिन्दुलेखेन त्वर्धेन्दुर्जायतेऽधिकम् ।
सुपूरणीयं रजसा यथा तदधुनोच्यते ॥११॥

सितपीतेन रागेण समं रेखासु [1]पूरयेत् ।
लाञ्छनद्वितयं चन्द्रं किञ्चित् स्थूलासु (?लं तु) मध्यतः ॥१२॥

कृशासु श्रृङ्गदेशाच्च क्रमाद्गोपुच्छरूपवत् ।
[2]प्रसार्य मध्याच्छुक्लेन तद्गर्भेऽम्बुरुहं लिखेत् ॥१३॥

ब्रह्मस्थानाच्च यत् सूत्रं कृत्वा सं? (?तत्) संप्रसार्य च ।
[3]चन्द्रोदयसमीपं तु यथा चन्द्रं तु संस्पृशेत् ॥१४॥

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1 ग-घ-पूजयेत्

2 ग-घ-प्रसूर्यमर्धात्

3 क-ख-चन्द्रोथ···समीपं

तद्भाम्य पद्मसिद्ध्यर्थं पद्मपत्रायतेक्षणम् ।
यजेच्चन्द्रोदरस्थं च नारायणमनामयम ॥१५॥

भवबन्धक्षयकरं मोक्षलक्ष्मीप्रदं विभुम ॥१६॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
चन्द्रबिम्बलक्षणो नाम
चतुर्दशोऽध्यायः

*

अथ पञ्चदशोऽध्यायः

श्रीभगवानुवाच—

वैराजीया विभोश्शक्तिर्ब्रह्मतत्त्वेति कीर्त्यते।
त्रिस्कंधलक्षणं यागं तस्य वक्ष्यामि तेऽधुना

कृत्वा ब्रह्मपदे सूत्रं चतुरश्रस्य सत्तम।
क्षेत्रार्धं पश्चिमाद्भागाल्लाञ्छयेदर्धचन्द्रवत्

ततो वै पूर्वदिङ्मध्यं सूत्रं कृत्वा(?स्त्र)त्मयत्नतः।
नयेत् पश्चिमदिङ्मध्ये तेन सूत्रेण लाञ्छयेत्

समीपाद्यातु[1]दिग् वायोश्चतुरश्रपुरं ह्ययम।
सूत्रद्वयमुदग्याम्ये संस्थितं कमलोद्भव

[2]दिग्यात्वन्ते तु तत् सूत्रं त्रिकोणं व्यजने ततः।
प्राग्वदुत्पाद्य [3]मध्ये तु····कोणेपर ?

ताभ्यामभ्यन्तरं कुर्यात् तृतीयश्रमसिद्धये।
यथा सूत्रत्रयोपेतं स्यात् त्रिकोणचतुष्टयम्

स्कन्धत्रयक्रमेणैव सौम्ययाम्यं तु पश्चिमे।
सूत्रपातं ततः कुर्याच्छिन्ने कुंद्वे? तु तन्तुना

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1. ग–ख–दिक्साधो
2. ग–घ–दिग्यात्वङ्के कृतं
3. ग–घ–मध्ये तु त्रिकोणं

स्कन्धाभ्यां सौम्ययाम्याभ्यां सौम्यापाभ्यां तथैव च।
[1]याम्यापाभ्यां तु संस्थाभ्यां सूत्राणां तु तेन तु ॥८॥

एवमास्फालितैस्सूत्रैरंशकानां शतद्वयम्।
शतार्धं च शतान्येष (?षडन्येषां) जायते त्र्यंश (त्र्यस्र) रूपिणाम् ॥९॥

शोभान्वितानि द्वाराणि कोणानि त्रीणिं पौष्कर।
भागपङ्क्तिद्वयेनैव वक्ता? (?भक्ता) तु भ्रमणीशुभमू (?भा) ॥१०॥

पङ्क्त्या तु साधयेत् पीठं सांशपङ्क्त्या तु पङ्कजम्।
इत्येतां कल्पनां कृत्वा लोपयेत्तदनन्तरम् ॥११॥

दशकांशं दशानां तु दिङ्मध्याचारसिद्धये।
बाह्यपङ्क्तौ तु वै सप्त [2]त्रेधा च·· चतुर्दश ॥१२॥

त्रीण्यन्ये योनिरूपाणि लोपयेदंशकानि च।
सप्तैतानि बहिः पङ्क्तौ लोपनीयान्यतोऽन्तरात् ॥१३॥

कर्णार्थे त्रीणि [3]कोणस्था (?ष्ठा) नि द्वे योन्येको[4]ग्नि? (?कमग्नि पुरवद्) च द्विज।
एवमाग्नेयपुरवदित्येते चांशका दश ॥१४॥

संशोध्य द्वारसिद्ध्यर्थं कुर्याच्छोभाद्वयं ततः।
पश्चात् द्वये तु द्वारस्य [4]त्रिंशत् षट्कोण? पौष्कर ॥१५॥

1. क–ख–याम्यावाभ्यां
2. ग–घ–त्रेधानि च
3. ग–घ–कोणस्थानि (कोणानि?)
4. क–ग–घ–त्वंशत् षट्

योनिवद्बाह्यपङ्क्तौ तु एवं [1]पञ्चतदशान्तरात्।
त्रीण्यग्निपुररूपाणि मार्जयेद् द्वेऽथ योनिवत् ॥१६॥

व्यभ्यते शोभनं शोभं ततः कोणं तु शोधयेत्।
[2]स बाह्याभ्यन्तराभ्यां तु पङ्क्तिभ्यां तु त्रिशदंशकम् ॥१७॥

द्वारद्वयं वा कृत्वाऽन्यत् [3]प्राग्वच्छोभोपगं द्विज।
[4]अंशकानां तु दशकं शेषं कोणं तु शोधयेत् ॥१८॥

वीथीसंसिद्धये चैव पङ्क्त्येका या प्रकल्पिता।
भागास्तत्रैव पञ्चा म? लोपयेत् परितो द्विज ॥१९॥

वीथ्यन्तर्गतपङ्क्तौ तु कुर्यात् पीठं सुलक्षणम्।
पञ्चत्रिकोणानि दिक्षु?···ब्रत त्तत्र मार्जयेत् ॥२०॥

[5]हुताशपुरवत् त्रीणि [6]द्वेऽन्त्य (?न्य) योन्योपमानि च।
अंशषट्कं तु वै ब्रह्मन् प्रतिकोणं तु मार्जयेत् ॥२१॥

पद्म (?द्मं) पीठान्तरे कुर्याच्छिष्टैष्षोडशकोष्ठकैः।
पृथक् सम्पूजनार्थं तु ह्येतल्लक्षणलक्षितम् ॥२२॥

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1. क–ख–पञ्चतधन्तरात्
2. क–सबाह्याभ्यन्तरं तं तु
3. क-ख–प्राग्वत् शोभावकं
4. क–ख–अंशकानां इत्याद्यर्धत्रयं गलितम्
5. क–ख–हुताशपुरश्च
6. ग–घ–देन्ये योन्योपमानि च

कुर्याद् द्वारा च शक्तौ तु मण्डलं यन्मयोदितम्।
स लुप्तश्चतुरश्रं तु युक्तं रेखात्रयेण तु ॥२३॥

नवाध्वरस्य यागस्य यदाभ्रत्वेन वै व्रजेत्।
लुप्तवीथिं तथा कुर्याद्द्वारादिपरिभूषितम् ॥२४॥

मुक्तारेखात्रयेणैव चतुरश्रं पुरान्वितम्।
त्रिकोणं पूर्ववत् पूर्वं क्षेत्रं कृत्वा द्विसप्तधा ॥२५॥

विभज्य सुसमैर्भागैस्सूत्राण्यस्फाल्य पूर्ववत्।
अथ मन्त्रविशेषस्स्यादंशकानां तु मार्जयेत् ॥२६॥

शोभान्वितानि द्वाराणि भागैः पूर्वोदितैर्द्विज।
[1]श···न्यंशकसव्येन कुर्यात् कोणत्रयं ततः ॥२७॥

पूर्ववत् पीठकोणेषु भागपङ्क्तं तु मर्दयेत्।
दिक्त्रयादवशेषेण [2]शोधयेदंशकानि च ॥२८॥

पीठान्तर्वर्तिनिश्वासैरवशिष्टैस्तु पङ्कजम्।
लक्षणाद्यं समं कुर्यात् कुर्याद्वा पीठवर्जितम् ॥२९॥

अथवा षोडशांशोत्थां [3]पीठवत्युज्झितां लिखेत्।
यथा तु संकटं न्यस्य पद्मानां चाथ वक्ष्यते। ॥३०॥

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1. क–ख–श···न्यंश ग–घ–शयशोन्यंश
2. ग–घ–शोधयेवंशकानि च
3. क–ख–पीठवदुज्झितां

द्वाराणि सुसितेनैव पाण्डुरक्तेन चोत्तरम् ।
[1]कृष्णवर्णोन्तः दिग्भागं रञ्जनीयं च तेन वा ॥११॥

रक्तारुणेन तद्बाह्यमीशादौ वा सितादिना ।
हुतभुङ्मारुतस्सूर्यः पीठकोणत्रये स्थिते ॥१२॥

पूर्वमारुतविप्रेन्द्रदिक्त्रयेऽथ श्रुतित्रयम् ।
[2]सौम्ये च दक्षिणे चैव ऋग्यजुस्सामसंज्ञितम् ॥२३॥

संपाद्यैवं तदन्तस्थं ब्रह्मतत्त्वं तु योजयेत् ।
परिवारावृतं ब्रह्मन् भक्त्या भोगैश्च याज्ञिकैः ॥२४॥

तदर्पितं मनः कृत्वा सुवाचैव परिग्रहम् ।
समाप्नोति शुभान् कामान् मोक्षार्थी च परं पदम् ॥२५॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
त्रिकोणबिम्बलक्षणो नाम
पञ्चदशोऽध्यायः

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1. क–ख-तूर्णवर्णोन्त
2. ग–घ–सौम्याप्यदक्षिण

अथ षोडशोऽध्यायः

श्री भगवानुवाच—

शृणु ब्रह्मन् प्रवक्ष्यामि यागं कूर्मोदरं तु यत्।
सप्तमं नवनाभस्य विष्णोः संपूजनाय च ॥१॥

ऐशान्यां [1]दिशि वा कुर्याच्चक्रं कूर्मस्य सर्वदा।
रजसा चोल्लिखेत् तस्माद् विभागोद्योतितेन च ॥२॥

विभज्य दशधा क्षेत्रं सूत्राण्यास्फालयेत् ततः।
[2]साध्यते शतमेकं तु कोष्ठकानां द्विजोत्तम ॥३॥

वायव्यांशं समारभ्य यावदीशानगोचरम्।
पङ्क्त्येका (?कां) कोष्ठकानां तु ऐन्द्री दिक्स्थां तु मार्जयेत्। ॥४॥

कृत्वा ब्रह्मावधौ सूत्रं संप्रसार्य क्रमेण तत्।
[3]उदग्याम्यतृतीयस्य यावत् सूत्रस्य सन्निधिम् ॥५॥

स्थानं तस्मा[4]न्नयेच्चोदग् लाञ्छयमानं तु संगमम्।
अस्य मध्याच्चतुर्थस्य यद्येतत् पञ्चमस्य च ॥६॥

अनेन विधिना कुर्यात् (कूर्मस्य) पृष्ठलाञ्छनम्।
याम्योदक् सप्तमस्याथ मध्यसूत्रस्य संगमे ॥७॥

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1. ग–घ–विधि वै
2. ग–घ–सिध्यते
3. क–ख–उतयाम्य ग–उदयाम
4. क-ख–ग–घ–नयेच्छोवह्यां

निधाय सूत्रं [1]प्रगवत्तया (?प्राग्वत्तत्) स्तृतीयोपगं (?तृतीयप्योपगं) न्यसेत
तत्सूत्रं लाञ्छयेद् याम्ये यावन्मध्यस्य पञ्चमे ॥८॥

भुजात् षष्ठे तु साध्यांशे कूर्मपृष्ठं तदा भवेत् ।
अथ षष्ठस्य वै मध्या[2]दंशाख्यात् सप्तमस्य तु ॥९॥

निधाय संगमे सूत्रं मीलयेद्ब्रह्मलाञ्छने।
समास्फाल्य तु लाङ्गूलं संसिद्ध्यर्थं तु पौष्कर ॥१०॥

लाङ्गूलस्य ततश्चार्धं सूत्रं कुर्याच्च संगमे।
आधारात् पञ्चसंख्यस्य [3]भुजादष्टमकस्सुकैः (?स्य वै) ॥११॥

प्रसार्य ऋग्यजुः सामबाहुः सप्तमकं स्पृशेत् ॥
लाञ्छयमानं नयेत् तस्मान्मध्यात् तुर्यस्य मीलयेत् ॥१२॥

अथ पुच्छाग्रकं सूत्रं कृत्वा [4]सिद्धिं समानयेत् ।
चतुर्थस्य तु वै मध्याद् भुजादष्टमकस्य च ॥१३॥

तस्मान्नये[5]ल्लाञ्छितेन यममध्यस्य पञ्चक (?म) म् ।
कृत्वैवं च ततः कुर्याल्लाञ्छनं [6]कर्णदेशतः ॥१४॥

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1. क-ख—सूत्रं मप्रग्वत्तया घ—सूत्रं प्रागुक्तया
2. मध्यद्दंशा सप्त...
3. क—ख-सजास्तमकस्सुकैः
4. ग—घ-सिद्ध्यंशमानयेत
5. क—ख—मयं ब्रह्मस्य
6. कण्ठदेशतः अनयोः कोशयोः

मध्यते सो (?तस्तु) तृतीयस्य पञ्चमस्य भूजामिधात्।
गूत्रमन्त (?न्तः) स्थितं कृत्वा संमुखं संप्रसार्य च ॥१५॥

मध्यमा (त) पञ्चकं (?मं) यावल्लाञ्छ्यमानं नयेत् ततः।
अतो भागे (?धोभागे) तु कर्णस्य नोर्ध्वे तु कमलासन ॥१६॥

यावन्मध्यचतुर्थस्य लाञ्छनं लयमेति तत्।
आधाराधारदष्टस्य (?धोऽष्टमस्य) प्रद्योतत् (?प्रध्यूर्ध्वात्)
सप्तमस्य च ॥१७॥

सूत्रमन्तर्गतं कृत्वा तन्मानेन प्रसार्य च।
यावन्मध्याच्चतुर्थं तु तस्मात् मंल्लाञ्छ्य मार्जयेत्। ॥१८॥

[2]ब्रह्माभिधात् पञ्चमस्य [3]सूत्रस्याधान चो (?मु) द्धृतम्।
कर्णसिद्धिर्भवत्येषा पात (?द) सिद्धिमतः शृणु ॥१९॥

द्वयं पादार्धये (?के) नैवप्रस्तं जानुद्वयं द्वयम्।
[4]पार्श्वस्य साधनार्थं च विधिं वक्ष्याम्यतः परम् ॥२०॥

मध्यसूत्रत्रयं यस्य (?यस्यास्य) याम्योदग्दशमस्य च।
कुर्यात् संध्यंशगं सूत्रं [5]तेन (?ना) ध्वानं च म(सं) स्पृशेत् ॥२१॥

कर्णकण्ठशब्दयोरक्षररेखायां विवेको न भवति क–ख–संचाल्य

क–ख–आत्माभिधात्

क–ख–सूत्रस्यायान

ग–घ–पश्यस्य

सर्वत्र अशुद्धम्

प्रेरयेल्लाञ्छयमानं तु मम यत्तन्निबोधत् ।
ध्रुवामिधाच्चतुर्थस्य स्कन्धाख्याद् दशमस्य च ॥२२॥

अप्रवत् पश्चिमं जानुं तत्संख्येषु च तन्तुषु ।
एतच्चिचत्त (?च) द्वये सिद्धे [1]क्रोडजान्वेकता भवेत् ॥२३॥

जानोरधःस्थिते कोष्ठे चरणं तत्र कल्पयेत् ।
संसूत्र्य तच्चतुर्धा वै भक्त्या पूर्वं द्विजोत्तम ॥२४॥

[2]अर्धेषु प(ञ्च) कास्त्राणि तत्र पञ्च तु साधयेत् ।
भागपङ्क्तौ [3]ह्यवस्थायां मध्यभागद्वयेन तु ॥२५॥

अर्धेन्दुं प्रथमं कुर्यादधो वक्त्रं च पौष्कर ।
बाह्यैकादशसूत्रस्य श्रृङ्गे द्वे तस्य मीलयेत् ॥२६॥

तत्समौ द्वावर्धचन्द्रौ विधिनानेन लाञ्छयेत् ।
ताभ्यां वै लाञ्छयमानाभ्यां विशेषोऽयं प्रदर्श्यते ॥२७॥

सूत्रदातपाद [4]कोष्ठात्तु स (आ) द्यमध्यबहिर्भवेत् ।
पादपार्श्वस्थसूत्राभ्यां [5]मध्ये ताभ्यां द्विजान्तरे ॥२८॥

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1. क–ख–कोसजा
2. ग–अन्धेषुपंतखास्त्राणि–घ–अन्तेषुपंतखास्त्राणि
3. क–ख–तस्थाय
4. कोष्ठात्तु ह्याद्यमध्य
5. क–ख–मध्यतस्य

नखद्वयत्र[1]येणैव प्रस्तमानान्न दृश्यते।
पादा[2]दूर्ध्वस्थिते मद्ये (?ध्ये) विलेख्यं नखसंमितम् ॥२९॥

अर्धेन्दुजानुसिद्ध्यर्थं मुखसूत्रं तु पञ्चमे।
साधनं पादजानुभ्यामुक्तं शृणु मुखस्य च ॥३०॥

षोढा कर्णोर्ध्वगं भागं कृतं सर्वत्र सूत्रयेत्।
भागपङ्क्त्या च ते ध्वस्ते ह्यर्धचन्द्रद्वयं लिखेत् ॥३१॥

भागद्वयद्वयस्यान्ते ह्यधो वक्त्रसमं द्विज।
ताभ्यां भागद्वयं मध्ये चन्द्राभ्यां संपरित्यजेत् ॥३२॥

अधः स्थिते (?तं) भागपङ्क्त्यामंशाभ्यां तु द्वयेन तु।
अर्धेन्दुमूर्ध्ववक्त्रं च पूर्ववल्लाञ्छयेत् समम् ॥३३॥

अर्धेन्दुचिह्नशेषेषु भागेषु मुखमध्यतः।
दर्शयेत् सुसमां रम्यां स (?सि) ता (?तां) श्रो श्रे (?णि)
द्विजाभिधाम् ॥३४॥

वक्त्रमध्यगतेनैव सूत्रेण [3]रसनां लिखेत्।
दन्तान्तर्वर्तिनीं चैव नातिदीर्घां न वामनाम् ॥३५॥

वक्त्रादन्तस्थ भागस्य [4]वर्तिमुल्लिख्य मानतः।
तद्भागात् तुर्यभागेषु तन्तुना नेत्र सिद्धये ॥३६॥

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1. ग–घ–येनैव ग्रस्तमक्षनान्न दृश्यते
2. ग–घ–स्थिते मर्हे
3. क–ख–रचनं
4. ग–घ–वृत्तिमुल्लिख्य

लोचनांशस्य[1] यो भागः समीपे चैव वर्तते ।
श्रवणस्य तु तत् स्थानं यथा सिध्यति तच्छृणु ॥३७॥

तुर्यसूत्रस्य वै मध्यान्मध्ये सू (?ध्यसू) त्रं निबो (?रो) धयेत् ।
संमुखं लोचनस्था (?स्थ) स्य तद्वदे (?द्वे) त्रि[2]तयस्य च ॥३८॥

सूत्रं कृत्वाऽर्धभागेन.... ।
विविधान्विज (?विधिनान्वित) मित्येतच्छ्रोत्रमास्फालनाद् भवेत् ॥३९॥

बदरीपत्रवत् तूष्णी (?) विधिनाऽनेन जायते ।
कह्लारं षोडशांशैस्तु मध्येऽस्य परिकल्पयेत् ॥४०।

कृत्वैवं मार्जयेत्[3]पश्चादङ्गावयववर्जितम ।
अधस्ताल्लोचनस्याथ त्रिधै क्राले (?) तु निर्मिते ॥४१॥

क्षेत्रान्तं विततं पश्चा द्रागजालेन रञ्जयेत् :
पाण्डुरक्तेन रागेण सूत्रयुक्तं तु लाञ्छनात् ॥४२॥

पुरणीया (?यं) च रेखाभिर्व्यक्तयेऽभ्येति तत् तथा ।
तत्तद् भागकरूपेण रागेणात्युज्ज्वलेन च ॥४३॥

पूरयेदर्धचन्द्राणामन्तरं परितः क्रमात् ।
सितासितेन सूत्रं तु सुसितेन द्विजालिखेत् ॥४४॥

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1 क–ख–ये भागाः ग–घ–यो भागाः

2. क–ख–वयस्य च

3. क–ख–पश्चात्·· येववर्णितम्

सन्ध्याभ्यां तुल्यरागेण जिह्वामास्यं च रञ्जयेत् ।
द्विजान्तराणि रक्तेन रागेण व्यक्त (?क्ति) मानयेत् ॥४५॥

संदर्शयेच्चासितेन तस्य नासापुटद्वयम् ।
वैडूर्यतुल्यरागेण कुड्यबाह्यं तु छादयेत् ॥४६॥

शकि (?शक्र) नीलोपमेनाथ वीथ्योद्यं (?थ्याद्यं) तु प्रदर्शयेत् ।
[1]सर्वं तुर्याश्रपर्यन्तं प्राग्वत् संपूर्य पङ्कजम् ॥४७॥

एवं संपाद्य संपूज्य मध्ये तु गरुडासनम् ।
भोगमोक्षप्रसिद्ध्यर्थं विभवेन विपश्चितः ॥४८॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
कूर्मबिम्बलक्षणो नाम
षोडशोऽध्यायः

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1. क–ख–सर्वं तु यस्य

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अथ सप्तदशोऽध्यायः

शृणु ब्रह्मन् प्रवक्ष्यामि तवानह (?नवनाभस्य) चाष्टक (?म)म् ।
शङ्खोदरमहायागं यजनार्थं नृकेसरेः ॥१॥

क्षेत्रं [1]द्वात्रिंशधाल्पान्यं (?स्फाल्य) [2]सर्वेदिग्गह्य तत्समम् ।
[3]पत्रयेदर्धसूत्राणि [4]त्रिंशद् ह्येकाधिकानि च ॥२॥

सूत्रसंख्या [5]कृता ह्येषा त्वंशसंख्यां निबोधतु ।
सहस्रे (?स्रं) तत् तथा विंशत्यपरं च चतुष्टयम् ॥३॥

[6]तन्मध्ये पाञ्चजन्याख्यं बिम्बं कुर्यात् [7]सुलक्षणम् ।
सूत्राणि कुर्यात् प्रागादौ भक्त्या (?क्त्वा) पूर्वं द्विजोत्तरम् ॥४॥

अर्धेन्दुवन्नस्वस्त्रीणि (?नवा स्त्राणि (?नवा स्त्राणि) तत्र पश्चात्तु
साधयेत् ।
भागपङ्क्त्या ह्यधस्स्थाया मध्यभागपथेन तु ॥५॥

अर्धेन्दुं प्रथमं कुर्यादधोवक्त्रं च पौष्कर ।
मध्यसूत्राच्च सङ्ख्यान्याति (?स्य यान्ति) प्राक्पश्चिमानि च ॥६॥

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1. द्वात्रिंशधास्फाल्य इति स्यात्
2. ग–घ–सर्वदिग्गुह्यतः
3. पातयेत् इति स्यात्
4. ग–घ–त्रिंशद्वै ह्यधिकानि च
5. क–ख–कृतान्येषा
6. ग–घ–तन्मध्यात्
7. ग–घ–सलक्षणं

उक्तानुक्तेषु बिम्बेषु ह्येष एवमिति (?विधि) स्मृतः।
प्रसंख्यानेव (?नं च) सूत्राभ्यां सर्वेषां [1]सत्यविक्रमम् ॥७॥

उत्तराद्दक्षिणा येस्तु स्पृष्टसूत्रैस्तु सेतुवत्।
तान्युदग्दक्षिणामध्यप्राक्प्रत्यक्स्थानि तद्बहिः ॥८॥

उदग्भ्राम्यमृतं? यस्य मध्यसूत्रस्य सङ्गमे।
निधाय सूत्रमध्येऽरं पूर्वदिश्यां च वै द्विज ॥९॥

न्यङ्गमानेन सूत्रेण चाच? श्रृङ्गद्वयं श्रृतु तत्।
लयं नयेत् तृतीयस्य सूत्रस्यात्? [2]सापिधस्य च ॥१०॥

सिध्यमुखम···स्येवं येन चासो लयं व्रजेत्।
भवेच्छब्दोदयं येन सम्यरस्ते? समीरणे ॥११॥

पश्चात् संसाधनीयं च सुशुभं भुवनत्रयम्।
मध्यसूत्राच्चतुर्थस्य याम्यादेक्पश्चिमस्य च ॥१२॥

[3]मध्येऽशे प्रेरयेत् सूत्रं मध्याक्षा षो? दकं नयेत्।
लाञ्छयित्वार्धचन्द्रं तु दिग्भागे चोत्तरोत्तरम् ॥१३॥

मध्यसूत्राच्च षष्ठस्य याम्योदङ्नवमस्य च।
सङ्गमे स्थापयेत् सूत्रं [4]नयेन्मध्याष्टदष्टगम् ॥१४॥

सत्यविक्रम इति पौष्करसंबोधनं स्यात्

क-ख-साविधस्य च

ग-घ-मध्यांशे रोधयेत् सूत्रं मध्यात् षष्ठोदकं

ग-घ-नयेन्मध्यान्नवष्टकं

[1]सच्चं? तदर्धे द्वितयं···सौम्य दिग्द्विज।
याम्योत्तरेषु सूत्रेषु यच्चचतुर्दशमं यथा ॥१५॥

मध्यमान्नवसंख्या स्यात् सूत्रं संस्थाप्य सत्तमे।
तत् स्थानादानयेत्तद्वै यद्वा दशममध्यमात् ॥१६॥

ततोऽर्धशशिनं दद्यात् तृतीयं सोमदिग्गता (?तम्)।
[2]सूत्रवाप (?पात) मतः कुर्याद् द्विविधं येन तच्छृणु ॥१७॥

यत् स्मृतं पञ्चदशमं सूत्रं याम्योत्तरं तथा।
[4]मध्यामद् द्वादशमं यच्च ताभ्यां संरोध्य सत्तमे ॥१८॥

सूत्रं नयेद्वारुणाशामध्यमास्फालयेत् ततः।
भूयस्त्वनेन विधिना दक्षिणस्यां दिशि द्विज ॥१९॥

अर्धचन्द्रत्रयं कुर्यात् सूत्रं संपातयेत् तथा।
[5]अतश्चाभ्यन्तरे भागे सानम (?मध्यमं) शृणु सत्तम ॥२०॥

[6]यागदक्षिणदिग्भागे शङ्खाकृतिक्रमात् भवेत्।
शुभाय पञ्चदशमं सूत्रं [7]याम्येऽन्तगं तथा ॥२१॥

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1 ग–घ–सचं तदर्धे···द्वितीयं
2. ग–घ–सूत्रपात
3. क–ख–यस्स्मृतं पञ्चदश···
4. क–ख···द्वादशमं
5. क–ख–अतश्चाभ्यन्त···
6. क–ख–···दिग्भागे
7. ग–घ–याम्योरगं

[1]मध्यमान्नवमं नाभ्यां सूत्रं कृत्वा तु सङ्गमे।
तस्मात् प्रसार्य तत् सूत्रं यावन्मध्याच्च [2]सत्तम (?सप्तमम्) ॥२२॥

[3]मत्स्यवल्लाञ्छना (?नं) कार्या (?र्यं) वादीका? तत्र तेन च।
प्राक् सिद्धं चन्द्रशृङ्गाभमस्य शृङ्गं तु मीलयेत् ॥२३॥

बाहुपञ्चदशाख्येन मध्यसूत्रस्य चाष्टमे।
सन्धानो (?ने) स्थापयेत् सूत्रं क्रमात् तेन चतुर्दशी (?शे) ॥२४॥

[4]संस्पृशेद्बाहुसूत्रं च तस्मात् स्थानात्तु लाञ्च (?ञ्छ) येत्।
अर्धचन्द्रमधोवक्त्रं मध्ये सूत्रद्वयस्य च ॥२५॥

तदीयमुत्तरं शृङ्गं मत्स्यशृङ्गस्य मीलयेत्।
अनेन विधिना सम्यङ्नाभ्यावर्तं भवेत् स्फुटम् ॥२६॥

नाभेरधोगतं कुर्यात् करप्र (?प्रा)हं सुलक्षणम्।
तत् साधनं समासेन शृणु वक्ष्याम्यतः परम् ॥२७॥

सप्तमस्य तु वै मध्याद्बाहुपञ्चदशस्य च।
कृत्वा मध्यगतं सूत्रं तत्क्रमेण प्रसार्य च ॥२८॥

यावन्मध्यमसूत्रस्य [5]निषादाः (?ष्ठाद्यं) पश्चिमे दिशि।
[6]आस्फ (?स्फा) लयेच्च तत् सूत्रं पाणिप्राहप्रसिद्धये ॥२९॥

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1. मध्यमानमं ताभ्यां
2. 'सप्तमम्' इति स्यात्
3. क–ख–यस्य वल्या
4. क–ख–संस्पर्श...त्रं च
5. ग–घ–निष्टावां पश्चिमे
6. ग–घ–आस्फालयन्ति

भुजा(?मध्या)द् सप्तदशस्याथ स्तम्भादष्टकम (?मक)स्य च।
[1]सन्धौ संरोध्य वै सूत्रं प्राग्वन्नीत्वा तु पातयेत् ॥१०॥

मध्ये सूत्रद्वयं स्यात्तु कुर्यादर्धेन्दुसञ्चयम्।
प्रमाणं भासते तेषां तस्मात् क्षेत्रक्रमेण तु ॥११॥

[2]नाभावधस्तु शशिना लाञ्छनेन द्विजोत्तम।
यवभागेऽर्धचन्द्रेन्दु (?न्दुं) भ्रामयेद्रागसन्निधिम् ।१२॥

येनातिकृष्णं न भवेत् प (?पी) तकं [3]वृद्धिबिम्बकम्।
संपन्नं ला (?न्नला) ञ्छनस्याथ शृणु संव्यस्य कल्पनम् ॥२१॥

पञ्चकं चोल्लिखेन्मध्ये कोष्ठकानां शतानि तु।
भुवनत्रयसंलग्नदक्षिणोत्तरगं तु यत् ॥२४॥

[4]यत् सूत्रत्रितयं यत्नान्मुखमर्धेन्दुवद्भवेत्।
भुवनद्वितयं चास्य क्रम (?मात्) स्या द्वर्तुलायतम् ।२५॥

स बाह्याभ्यन्तरस्यातो मार्जनीयं तु कोष्ठकम्।
अव्यक्तं व्यज्यते येन चतुरश्रस्य मध्यमम् ॥२६॥

[5]व्यूहं यदा विना (?विना यदा)कुर्यात् तदाऽस्य परिकल्पयेत्।
द्वारशोभोपशोभानि द्वि द्वि केनांशपङ्क्तिता (?ना) ॥२७॥

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1. सन्ध्या संरोध्य
2. ग–घ–नाभावतेस्तु
3. ग–घ–वृद्धिबिम्बकम्
4. ग–घ–वज्रसूत्रत्रयं
5. क–ख–व्यूहं यथा विना

द्वे चतुष्पन्‌ तथा चाष्टौ [1]द्वार (?रे) सर्वाङ्गलादिका (?सर्वान्‌
गलादिकान्‌)।
सप्तपञ्चत्रिरेखं (?कं) च लुम्पेच्छोभोपशोभयोः ॥३८॥

द्व्यंशा (?द्व्यशी) त्यष्टाधिका (?कं) चैव कोणात्‌ कोणं तु वै ततः।
प्रस्तौ पूर्वापरौ द्वारौ किञ्चिच्छोभासमन्वितौ ॥३९॥

अखण्डितं भवेच्छेषं प्रागुक्तं वि (।कवि) धिना तव (?तः)।
कुर्याद्वीथ्यादिकं सर्वं लुप्तचक्रचये सति ॥४०॥

रागेण रञ्जयेत्‌ पश्चाद्यथा तदिह कथ्यते।
पाण्डरारुणकेनैव लाञ्छनात्‌ सूत्रमिश्रिताः (?तात्‌) ॥४१॥

क्रमेण पूरणीयाश्च [2]संरेखासु (?स्तु) च सर्वदिक्‌।
पाण्डरेण तु रागेण गोक्षीरसदृशेन तु ॥४२॥

दर्पणोदरवन्मध्यात्‌ पूर्यं पद्मं यथा पुरा।
वक्त्रमध्येऽस्य वेधं तु कृष्णेन रजसा समम्‌ ॥४३॥

[3]स्वेच्छया विधिवत्‌ कुर्यात्‌ सुवृत्तं सुन्दराकृति।
वैडूर्यसदृशेनाथ कृष्णेन परिरञ्जयेत्‌ ॥४४॥

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1. ग–घ–द्वारसंसा गलाविका
2. ग–घ–सरेखासु
3. क–ख–स्वेवश्चा

[1]बिम्बमद्य द्विजश्रेष्ठ एवं कृत्वा तु पूजयेत् ।
शङ्खोदरमध्ये तु ध्यानसक्तो (?क्तं) नृकेसरिम् ॥४५॥

सर्वकामप्रसिध्यर्थं कैवल्यप्राप्तये तथा ।

.... ॥४६॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
शङ्खबिम्बलक्षणो नाम
सप्तदशोऽध्यायः

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1. ग-घ–बिम्बाद्या द्विज

अथ अष्टादशोऽध्यायः

श्री भगवानुवाच—

अथ ते संप्रवक्ष्यामि यागे (?गं) तु कलशोदरम्।
यत्र [1]यज्ञाङ्गभृद्देवं पूजयन्तीह साधकाः ॥१॥

[2]आचत्वारिंशधा क्षेत्रं भङ्क्त्वा सूत्राणि पातयेत्।
अंशकानां सहस्रं तु [3]विद्धि तत्र शतानि च ॥२॥

[4]षडंशमानं कथितं सूत्रपातं निबोधतु।
प्राक्प्रत्यक्संस्थिता (त्) सूत्रा (त) चत्वारिंशत् तथा परम् ॥३॥

सूत्रमेकमुदग्याम्ये तद्वदेव प्रकीर्तितम्।
सौम्ययाम्यैक[5]विंशत्या मध्यसूत्रस्य पञ्चकम् ॥४॥

निधाय संभ्रमेत् सूत्रं मध्यात् सप्तदशं नयेत्।
तस्मात् स्थानादर्धचन्द्रं लाञ्छयेत् सौम्यदिग्गतम् ॥५॥

मध्यमात् पञ्चमाख्यस्य [6]याम्योदङ्नवमस्य च।
[7]शृङ्गैकमर्धचन्द्रस्य तस्मिन् बन्धो (?सन्धौ) निरोधयेत् ॥६॥

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1. ग–घ–यज्ञाङ्गहृद्देवं
2. क–अचत्वारिंशते क्षेत्रे भवते ग–घ–अचत्वारिंशधा क्षेत्रे भवते
3. क–विधि
4. क–षडङ्गमानं
5. क–विंशस्य
6. ग–घ–याद्योतं नवम
7. क–शृङ्गं…मध्य

दोस्रयस्त्रिंशसंख्यस्य [1]पञ्च (?पञ्चमं) मध्यमस्य च।
[2]सन्ध्यंशे चापरं शृङ्गं निरोध्यं दक्षिणे तथा ॥७॥

निधाय सङ्गमे सूत्रं तस्मात् तत्तत् प्रसार्य च।
[3]यावन्मध्याद् द्विसप्तस्य सन्धितो दशमस्य च ॥८॥

इत्युक्तं लाञ्छनं पूर्वमपरं कथयामि ते।
मध्याद्याग (?गा) न्तसूत्रस्य अंशी तच्चाष्टमस्य च ॥९॥

कृत्वा सन्धिगतं सूत्रं तस्मात् स्थानात् प्रसार्य च।
शरवद्दा (?द्वा) द्वितीयस्य समीपं चैव पौष्कर ॥१०॥

तस्माच्च लाञ्छ्यमानं तु नीलत्वा (?त्वात्व) म्भस्य मीलयेत्।
लाञ्छनद्वितये सिद्धे विधिनाऽनेन सत्तम ॥११॥

वक्त्रं करिकराकारं सिध्यते जलनिर्गत (?म) म्।
वृत्तं तस्याग्रतः कुर्याद् [4]भागेनास्ती स्ति ते (?नांशत्रये) न च ॥१२॥

रुचिमन्त्रेण च (?वा) स्त्रेण सर्वमन्त्रगणेन वा।
सर्वध्वो (?र्वाध्वो) ध्वानयेत् तस्मान्मध्यसप्तदशां (?शं)नयेत् ॥१३॥

तस्मात् तदर्धचन्द्रं तु लाञ्छयेत् सौम्यदिग्गतम्।
मध्यात् पञ्चमसंख्यस्य याम्योदङ्नवमस्य च ॥१४॥

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1. ग–घ–पञ्चमे मध्य
2. क–सव् व्यंशेचावरं
3. घ–'यावन्मध्य' 'इत्युक्तं' 'मध्याद्याग' इत्याद्यर्धत्रयं गलितम्
4. ग–घ–भागेनोस्तिसितन च

श्रृङ्गेद (?ङ्गिक) मर्धचन्द्रस्य तस्मिन् सन्धौ निरोधयेत्।
दोस्त्रयस्त्रिंशसंख्यस्य पञ्चमे मध्यमस्य च ॥१५॥

सन्ध्यंशे (?शो) परिश्रृङ्गानि निरोध्यं दक्षिणे तथा।
सा लाञ्छ्यमर्धचन्द्रं तु कुम्भस्स्यात् कलशस्य वै ॥१६॥

कल्पनीयास्तथा [1]वारः पश्चादस्याप्यनिर्गतः (?मः)।
मध्यान्नवमसूत्रस्य सप्तविंशस्य दोर्द्विज ॥१७॥

सन्धौ कृत्वा प्रसार्येदं मध्याद्वै पञ्चमं स्फ् (?स्पृ) शेत्।
मत्स्यवल्लाञ्छ्यमानं तु नीत्वा तस्यास्तु सङ्गमम् ॥१८॥

दोरेकचत्वारिंशस्य मध्याद्वै नवमस्य यत्।
वायुवारुणदिङ्मध्ये लाञ्छनं संप्रकीर्तितम् ॥१९॥

तत्तद्वारुणनैर्ऋत्यां मध्ये कुर्याच्च लाञ्छनम्।
आधारः सिध्यते [2]चास्य कण्ठमानेन चोच्छ्रितः ॥२०॥

साधनीयं ततः कण्ठं भारयुक्तं मनोहरम्।
मध्याद्दशमसूत्रस्य प्रत्यो (?प्राच्यो) दक्प्रथमस्य च ॥२१॥

निधाय सङ्गमे सूत्रं मध्यादेकादशं स्पृशेत्।
लाञ्छ्यमानं नयेद् सिद्धिं द्वितीयस्य [3]भुजाविधा ॥२२॥

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1. ग-घ-पारः
2. क-ख-ग-घ-चस्य कर्ण
3. ख-ग-घ-भुजाभिधा

मध्याद्[1]............तत्सूत्रं कमलेक्षण।
अथ यूपान्नवाख्यस्य याम्योदग्द्वितयस्य च ॥२३॥

कृत्वा वै सङ्गमं तेन मध्याद्वै दशमं स्पृशेत्।
मत्स्यवत्तन्नयेत् सूत्रं सन्ध्यांशात्तन्निबोध मे ॥२४॥

मध्या[2]न्नवमसंज्ञस्य सत्वस स्त्रियस्य च तत्?।
अनेन विधिना तेन मुखमस्य तु सिध्यति ॥२५॥

नवमस्य च वै स्तम्भाद्वाहुतर्त्तकमस्य च?।
निधाय सङ्गमे सूत्रं स्पर्शं मध्यात्तु पञ्चमम् ॥२६॥

[3]मत्स्यवल्लाञ्छ्यमानं यन्मत्स्यवत् सङ्गमं नयेत्।
यद्वै? भुजतृतीयं स्यान्नवमस्य तु वै ध्रुवम् ॥२७॥

एवमुत्तरदिक्कुर्याल्लाञ्छनं दक्षिणे तु वा।
[4]सुव्यक्तं सिध्यते कण्ठं कुम्भस्य [5]साललोचनम् ॥२८॥

अस्याम्बुवाहमस्यैव? कार्यमाग्नेयदिग्गतम्।
दोस्त्रयोदशसंख्यस्य मध्यात् सप्तदशस्य च ॥२९॥

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1. क–'मध्याद' इत्याद्यर्धं गलितं
2. ग–घ–न्नवमसंज्ञस्त्वसंस्त्रृतीयस्य···वत्
3. ग–घ–समास्याल्लाञ्छ्यमानं
4. सर्वत्र 'स्वक्तं' इत्यस्ति 'सुव्यक्तं' इति स्यात्
5. ख–ग–घ–स्याललोचनम्

निधाय सङ्गमे सूत्रं तस्मात् तत् संप्रसार्य च।
यवमध्याद् द्विसप्तस्य सन्धितो दशमस्य च ॥३०॥

पातयित्वा तु तत् सूत्रं ततो लाञ्छनमारमेत्।
संबोत् (?स्तम्भात्) सप्तदशाख्यस्य सप्तमस्य भुजाविधात् ॥३१॥

कृत्वा सूत्रं सन्धिदेशे सङ्गमं तत् समानयेत्।
यत्र बाहुत्रये यत्र ध्रुवात् सप्तदशस्य च ॥३२॥

[1]स्थानं तत् स्याल्लाञ्छ्यमानं संमीरयास्फालितस्य च।
इत्युक्तं लाञ्छनं पूर्वमपरं कथयामि ते ॥३३॥

मध्यात् प्रागुक्तसूत्रस्य अंशतश्चाष्टमस्य च।
कृत्वा संधिगतं सूत्रं तस्मात् स्थानात् प्रसार्य च ॥३४॥

[2]शरद्वो (?शरवद्वो) च द्वितीयस्य समीपं चैव पौष्कर।
तस्मात्तु लाञ्छ्यमानं तु तु तिलत्वाभस्य? मीलयेत् ॥३५॥

लाञ्छनद्वितये सिद्धे विधिनाऽनेन सत्तम।
वक्त्रं करीकराकारं सिध्यते जलनिर्गमम् ॥३६॥

वृत्तं तस्य ततः कुर्यात् भागेनोर्ध्वस्थितेन च।
रुचिमन्त्रेण वाऽस्त्रेण सर्वमन्त्रगणेन वा ॥३७॥

क स्थानात्

क-शरद्वो···द्वितीयस्य

[1]सर्वध्वेध्वाप्तये स्मानं (?सर्वाध्व प्राप्तये स्थानं) ज्ञातुमिच्छति योऽर्पिषु।
समस्तविन्धुतप्रातः [2]सशीर्या लब्धयेऽस्य च ॥३८॥

संमार्ज्य मध्ये मन्त्रे तु सर्ववस्तुषु सर्वदा।
हिंसका ध्वंसते सप्त पातालगतिसिद्धये ॥३९॥

समयानां तु दोषाणामखिलानां तु शान्तये।
साम्बुवाहमदं विप्र [3]कुर्यान्न ह्यत्र पूजयेत् ॥४०॥

स्थितं सूत्रद्वयं वक्त्रे याम्योत्तरगतं तु यत्।
प्रथमामपि भुवं च स्थापनीयेन मार्जयेत् ॥४१॥

पूर्वाधारभ्य भागस्य (द्वे द्वे) पङ्क्ति(क्ती) द्विजाधिप।
तया वृत्तद्वयं (?ये) कुर्यात् [4]कण्ठसूत्रं यथा भवेत् ॥४२॥

कुर्याच्छतचतुष्केण कोष्ठकानां तु मध्यतः।
दलाष्टकयुतं पद्मं नवशिष्टं तु शोधयेत् ॥४३॥

भागपङ्क्तित्रये बाह्याद् द्वारदिक्क (?द्वारादीन्क) ल्प्य शङ्खवत्।
द्वे चतुष्कम् क्रमादंशो द्वाराच्छोभोपशोभयोः ॥४४॥

एकांशस्त्रीण्यतः पश्चात् (?पश्च) सप्तविंशत्यथ शृणु (?थाश्रिषु)।
चतुष्कमुपशोभान्या (?र्धं) विदिक्षु [5]शोभगणं तथा ॥४५॥

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1. क–ख–...ध्वोध्याप्तये...स्मानं
2. ख–ग–वशिधा घ–वशिधालब्धये ह्यय
3. ग–घ–कुर्यान्यन्यत्र
4. क–कर्णसूत्रं
5. ग–घ–शोभा...गणं तथा

जायतेऽनेन विधिना द्वारैः पूर्वापारं विना।
संपूर्य (?र्यं) रजसा पश्चादथ तत् कथयाम्यहम् ॥४६॥

लाञ्छनानि सवृत्तानि पत्राण्यत्युज्ज्वलेन च।
रजसा रक्तवर्णेन हेमाभेन तदन्तरम् ॥४७॥

नृपोपलनिभेनैव त्वरुणेन सितेन च।
प्रपूरणीयं कण्ठस्थं [1]क्रमाद्वृत्तगणं ततः ॥४८॥

ऊर्ध्वस्थं जलजातस्य वृत्तविद्रुमरूपिणा।
रागेण रञ्जयेत् सर्वं कृत्वैवं लक्षणान्वितम् ॥४९॥

चतुरश्रस्य मध्ये तु वराहं संयजेत् ततः।
सप्तद्वीपाधिपत्यार्थी निष्कामो ह्यथ शक्तिमान् ॥५०॥

वृत्तादीनां च बिम्बानां या मध्ये परिकल्पना।
भागैरम्बुजसिद्ध्यर्थं नवपीठ [2]विना तु सा ॥५१॥

यद्येकस्मिन् द्विज क्षेत्रे वृत्तादीन् परिकल्पयेत्।
तेषामन्तर्गतं कुर्यात् कुर्यात् (?पश्चात्) कमलसञ्चयम् ॥५२॥

प्राक् परि[3]ज्ञाय चात्यल्पं बिम्बं निर्वृतिपङ्कजम्।
[4]पश्चाद्वै तेन मानेन शेषं पद्मगणं लिखेत् ॥५३॥

क–विना

क–विना ...

क–ज्ञाय चा ... बिम्बानिवृत्त ग–घ–बिंबा निर्वृत्ति

ख–पश्चाद्वृत्तानि

इत्युक्तमरविन्दाक्ष यत् त्वया [1]चोदितो ह्यहम् ।
नवमण्डलगर्भं च नवद्वारपुरोपमम् ॥५४॥

भक्तानामारुरुक्षूरणां प्रायश्श्रेयस्करो (?रं) नृणाम् ।
नैतस्मादपरं चान्यदस्माच्चाह्वं (?) तु मन्यते ॥५५॥

यागानां चैव सर्वेषां प्राधान्यत्वेन वर्तते ।
तदवाच्यमभक्तानां शठानां चात्मवैरिणाम् ॥५६॥

नास्तिकानां तु पापानामन्यदर्शनसेविनाम् ।
[2]क्रमक्रियोज्झितानां च द्विजातेर्द्विषतामपि ॥५७॥

एषामन्यतमानोपि (?नां हि) वक्तव्यं वै प्रजायते ।
नवगर्भस्य यागस्य विधानं शास्त्रचोदितम् ॥५८॥

यस्त्विमं पूजयेत् पश्चात् स्वशक्त्या विभवेन वा ।
सोऽनन्तं फलमाप्नोति ऐहिकामुष्मिकं शुभम् ॥५९॥

पठ्यमानस्य वै यस्य याति [1]वाग्विभव (म) क्षयम् ।
येनापि च सकृद्दृष्टो महायागश्च पूजितः ॥६०॥

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1. ख-चोदितोस्म्यहम्
2. क-कि कियो
3. अत्र 'वाग्मित्वमक्षयं' इति चेत् साधु

तस्य जन्मसहस्रोत्थ [1]मेनसं विलयं व्रजेत् ।
क्रमाद्यास्यसि देहान्तं [2]तेनेत्थं स्था (?याग) गणस्य च ॥६१॥

तस्मात् पूज्यमिदं शक्त्या द्रष्टव्यं पूजनं विना ।
यागसंज्ञं शुभं ब्रह्मन् ब्रह्मप्राप्तिफलप्रदम् ॥६२॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
नवनाभलक्षणो नाम
अष्टादशोऽध्यायः

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1. क–ख–मेनसां
2. ग–घ–तेन त्वं

*

अथ एकोनविंशोऽध्याय:

पौष्कर उवाच—

लक्ष्मीनाथ ममाचक्ष्व हेतुना केन हीयते ।
येनातिसुदृढो [1]भावस्त्वयि चात्र सदैव हि ॥१॥

[2]धाम (?याम)) या (?वा) श्रित्य शाठ्येन [3]महार्हमपि लीलया
[4]द्रष्टव्यं (?दृष्टवा) वा पूजितं वै (?चैव) दूरादपि [5]नमस्कृतम् ॥२॥

प्राप्यते चक्रवर्तीनामाधिपत्यं तु पौष्कर ।
सकामैर्भगवानत्र ब्रह्म नारायणात्मकम् ।.३॥

विना सद्भक्तिभावेन त्विष्टं? विप्राचिरात्ततः त
हेरा ततस्तु मूलानां वन्दनीयामपरेषु च ।१४॥

[6]सिद्धितश्श्रद्धया यैस्तु तर्पितश्चानलान्तरे ।
[7]संस्कृता परया [8]भक्त्या ते पूज्यत्वं गतादिह ॥५॥

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1. ग–घ–भावस्त्वथ चात्र
2. क–ख–यामयाश्रित्यः
3. ग-घ–महार्थमपि
4. ख–द्रृष्टं वा घ–वृष्टं वै वा
5. क–तमस्तुतम ग-घ -तमस्कृतम्
6. क–सिद्धितच्छुद्धया ख–सिद्धितच्छृद्धया
7. क- वस्तुता ग–संस्तुता
8. क–भक्त्या पूज्यत्वं

ब्रह्मादित्येन्दुरुद्राणामयोनां (?) सिद्धसन्ततेः।
सयागयाजी मनुजो यावद्देहे[1]ऽवतिष्ठति ॥६॥

तावदस्य फलं भूयो जीवमुक्तस्य मे शृणु।
संपूर्णायुश्च भवति [2]ह्यपमृत्युविवर्जितः ॥७॥

नीरुजो हृष्टतुष्टश्च बलवानप्यकण्टकः।
प्राप्नोत्यनुपमैश्वर्यं बहुमत्सार्वकालिकम् ॥८॥

पुत्रदारांस्तथा बन्धून् [3]सभृत्यबलवाहनः।
विवेकधर्मसंयुक्तो वृद्धिं याति क्षणात् क्षणम् ॥९॥

करोत्यत्र महायागं संकल्पादेव केवलात्।
लभते विपुलां कीर्तिं सध्दर्मेणाभिवर्धते ॥१०॥

कर्मणा मनसा वाचा यत् प्रागशुभमार्जितम्।
आबाल्यात् तस्य तत् सर्वं नाशमायाति तत्क्षणात् ॥११॥

किं पुनर्योऽत्र निष्णातस्सर्वभावेन सर्वदा।
चतुर्वर्गफलार्थी वै साधुमार्गे व्यवस्थितः ॥१२॥

अतीताद्वर्तमानाच्च [4]ह्येष्यादखिलात् कुलात्।
तदीया ब्रह्मलोकं च नरकस्थाश्च यान्त्यपि ॥१३॥

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1. क-वेहं पतिव्रत
2. क-ह्याप मत्य विवजयेत्
3. क-ख-समृत्याबलवाहृता
4. क-घ-माना च ददेष्या

यानैश्चंद्रप्रतीकाशैर्द्योतयन्दिर्दिशो दश ।
[1]स्तूयमानश्च गन्धर्वैर्गीयमानश्च किन्नरैः ॥१४॥

वीज्य (ध्य) या (ऽमा) नश्च चमरैरप्सराभिः समन्ततः ।
अयमेव महात्मासौ [2]देहपातादनन्तरम् ॥१५॥

स काया कामचारि स्यात् सर्वत्र भगवानिव ।
प्राग्भुक्ता चाणिमादीनि स्वेच्छयाऽवतरेत् पुनः ॥१६॥

जात्युत्कर्षं समाश्रित्य प्रभावात्तस्य कर्मणः ।
कुले सतां च सिद्धानां देशे धर्मपरे शुभे ॥१७॥

[3]जातस्तमाच्छ्रिया युक्तो धीमान् सत्यपराक्रमः ।
प्रवर्तनार्थमन्येषां भविनां करुणापरः ॥१८॥

भुञ्जमानस्तु विषयानविरुद्धान् सदैव हि ।
ज्ञानकर्मरतः सम्यङ्मतिमान् सुप्रसन्नधीः ॥१९॥

तिष्ठेद्यथेष्टं संसारे रागनिर्मुक्तमानसः ।
अन्ते भूतमयं [4]देहं त्यक्त्वाऽस्ते वासुदेववत् ॥२०॥

सकृदप्यर्चितो देवो नवाब्जे मण्डलोत्तमे ।
[5]विद्याबीजे समुद्भूते विद्यामात्रे विनिर्मिते ॥२१॥

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1. क–ख–ग–घ–स्तूयमानैश्च गीयमानैश्च
2. ग–घ–देव पादादनन्तरम्
3. ग–घ–जात तस्याश्रया
4. क–अन्ते तु पातयेत्
5. क–ख–विद्याबिम्बे

विश्वात्मा मूर्तिभेदस्य सत्यानन्दस्वरूपधृक् ।
विरजस्कैरमुक्तैस्तु मन्त्रैर्ब्रह्मप्रकाशकैः ॥२२॥

न भूयस्संभवस्तस्य भवेऽस्मिन् भयसंकुले ।
आरम्भावं (?आरम्भे एव) कामस्य नैष्ठिकस्यापवर्गिणः ॥२३॥

पौष्कर उवाच—

मूर्तयस्तु मया सम्यक् परिज्ञाताः पुरात्र [1]याः ।
ज्ञातुमिच्छामि विद्याख्यं मन्त्राणां लक्षणं प्रभो ॥२४॥

यैः पद्मकल्पना कार्या पद्मैर्निर्वर्तितैः प्रभो ।
ब्रह्मप्रकाशकानां तु मन्त्राणामथ लक्षणम् ॥२५॥

यैरुद्दिष्टं महायागे नवाब्जे पूजनं तथा ।

श्रीभगवानुवाच—

सर्वकामप्रदातव्यं (?न्यं च) इच्छाधारानिभं तव ।
महासमूहविभव क्षेत्रभूतास्पदेति च ॥२६॥

[2]मध्यपद्मे पदानां च नवकं परिकीर्तितम् ।
तत्त्वगर्भ (?र्भं) जगद्बीजं क्षारते क महात्मने ॥२७॥

[3]विद्यात्स्वरूपं निखिलमव्यक्तं [4]त्रिगुणेन वै ।
शब्दब्रह्मसंख्येयं [5]भगवामाग्यहामयः ॥२८॥

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1. क–ख–पुरात्रयैः
2. ग–घ–मध्यपद्मपदानां च
3. विद्युत्स्वरूप
4. ग–घ–त्रिगुणे तु वै
5. क–भगवाभावमहाप्रथम्'

प्रकृते बहुमूर्तेऽथ प्रधानालम्बने तथा।
पादं वै ब्रह्मसोपानं तृतीये कमलेऽब्जज ॥२९॥

[1]संकल्पसिद्धिविषयानथ वस्तुप्रकाशक।
अविनाश महाबुद्धे व्यूहादष्टगुणा यतः ॥३०॥

मायामयेऽन्ते कमले चतुर्थे तु पदं स्मृतम्।
गुप्त प्रत्यक्ष नीरूप सर्वाधार सुखास्पद ॥३१॥

प्रजापते जीवकोश लिङ्ग[2]पुर्यष्टके ति (?च)।
दिग्देशकालप्रकटात् [3]चिद्बुद्धेर्बुद्धिगोचर। ॥३२॥

[4]धर्मोदये तु····रिति [5]सर्वेच्छापरिपूरकः।
[6]परिमाणो विश्वरूपं वा स्पष्टे मम्बुजेत्यमी ॥३३॥

सदातनोऽप्यपूर्णश्च [7]भद्रसर्वाभगास्सता।
नानास्वरूप [8]शब्दादेर्बहुभेदो ततोऽब्जज ॥३४॥

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1. क–संकल्पसिद्धविषयात्
2. ख–ग–घ–पुर्यष्टके दिवैः
3. क–ख–चिद्बुद्धेः प्रतिगोचराः।
4. क–वर्मोवधेतु...रिति
5. ग–घ–परिपूजकः
6. ग–घ–परिमाणे
7. ख–सर्वभगास्पद, ग घ–भद्रसर्वाभगस्सदा
8. ग–घ–शब्दादे बहुभेदे

[1]प्रभवच्चिद्य ब्रह्मेति सप्तमेति [2]क्रमाक्रमैः।
व्यक्ताव्यक्त ततो माये विद्ये [3]व्यक्तविकासके ॥३५॥

[4]पुरो···च्छिन्नसंतान अष्टमे कमले पदात्।
भूतभव्य भविष्याथ परिमाण विजृम्भिताः ॥३६॥

महाचक्रमहावर्ता सिद्धे सिद्धफलप्रदा।
इति विद्यापदानां च स्वरूपेण प्रकाशितम् ॥३७॥

अथ ब्रह्मपदानां च लक्षणं चावधारय।
सकृद्विभागता सद्ब्रह्म सुप्रतिष्ठित अनाहतः ॥३८॥

महा विभूषतानन्द घ्रतमित्योऽस्मि (दि) ताक्षर।
अज संपूर्णषाड्गुण्य अचिन्त्याद्भुत केवल। ॥३९॥

सर्वशक्ते असंकीर्ण सुशान्त पुरुषोत्तम।
शाश्वताचल सर्वेश निर्विकार निरञ्जन ॥४०॥

[5]स्वभाव वासुदेवत्य [6]निस्तरङ्गे स्त्रिपोष्कर।
उपादेयमनौपम्य [7]सुप्रकाशास्थिरामृत ॥४१॥

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1. ग–घ–मभवच्छाद्य
2. ग–घ–क्रमः क्रमैः
3. क–ग–व्यक्तिविकासकः
4. ग–घ–प्ररो...च्छिन्नसंताने
5. क–ख–प'सुदेवस्य
6. ग–घ–निस्तरङ्ग इति साधु–
7. क–ख–संप्रकाअ

[1]अग्राह्यानन्त चिद्रूप हंसेति तदनन्तरम् ।
[2]अव्ययातर्क कूटस्थ निर्मलापार सद्बृहत् ॥४२॥

सर्वातिशायिनी यत्र इत्यब्जे पद्ममेऽब्जज ।
पुण्डरीकाक्ष संबुध्द परिपूर्णगुणोज्झित ॥४३॥

अकलङ्क असङ्कल्प [3]ज्ञेयापरिमित श्रिया ।
[4]सदानन्दापतीहीनि बीजं ह्यन्यपलायन ॥४४॥

अनन्त संमितस्सर्वे ज्ञानज्ञेय सनातन ।
विकासित्वैश्वर्यक्ष परमानन्द भास्वर ॥४५॥

स्वच्छन्दगमनालोक नित्यतृप्त निरञ्जज ।
लोकनाथ अनिर्देश्य प्रशान्त परमेश्वर ॥४६॥

निष्कम्प निर्विकल्पे कं महाधर्म [5]महामतम् ।
इति ब्रह्मपदानां च लक्षणं संप्रकाशितम् ॥४७॥

यैस्स्मृतैः पूजितैर्वा तैर्ब्रह्म संपद्यते पुमान् ॥

पौष्कर उवाच—

नष्टासिद्धिप्रदाः पूर्वं कथिता मूर्तयस्तथा ।
मन्त्रासिद्धयस्याश्य किमत्रार्थप्रयोजनम् ॥४८॥

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1. ग–ख–अग्राह्यानन्त
2. अतर्क्य इति साधु
3. क–ख–ज्ञेयापरिमिति
4. –ग–घ–पतिहिनि
5. ग–घ–महात्मन्

श्री भगवानुवाच —

कर्षणादिप्रकृष्टस्य [1]विज्ञानेनान्वितस्य च।
केवलाब्जाब्जसंभूतं तथा रूपफलात्मह ।।४९।।

[2]तत्वैर्ज्ञानानुसिद्धिश्च फलभावनया विना।
ऊर्ध्वतो देहविन्यासो विदधादच्युतं पदम् ।।५०।।

प्रवृत्तिश्च निवृत्तिश्च कर्मचैतद् द्विधाऽब्जज।
जयन्ति भोगैकरताः प्रवृत्तेन तु कर्मणा ।।५१।।

परितृप्तास्तुसम्भोगैः [3]निवृत्तेनाचरन्ति च।
सर्वदा षड्गुणैश्वर्य फलेन हि स सिध्यति ।।५२।।

तानि संशुध्द्भावानां भावसंसिध्दभाविनाम्।
विद्याब्रह्ममयाद्यैस्तु नित्यमेव तथाऽब्जज ।।५३।।

प्रवृत्तिफलदा मन्त्रा यैर्विद्या[4] तपचर्यते।
कर्मणा केवलेनैव फलमिच्छति योऽचिरात् ।।५४।।

शृणु तेन यथा कुर्यात् त्वाधाराधेयकल्पने।
सर्वकामप्रदाद्यैस्तु पादैः कल्प्य कजावलीम् ।।५५।।

कर्णिकादौ यथासिद्धिं [5]प्रवृत्तिदशगोचर।
पादानां नवकेनैव [6]मधिष्ठायां तु मध्यमम् ।।५६।।

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1. क–ख–विज्ञानेनोज्झितस्य
2. क–ख-तत्त्वज्ञानानुसिद्धिश्च
3. क–ख–निवृत्तो नाशयन्ति
4. ग-घ–विद्या तव चर्यते
5. क–ख–प्रावर्प्रन्त्रिवशगोचरा
6. क-ख–मनिष्यायां तु

[1]तातास्त्विन्द्रपदं स्या ([?]पदस्थाच्च) च्च पद्मादीशपदावधि ।
मध्यपद्मक्रमेणैव नवकं नवकं न्यसेत् ॥५७॥

पादानां कर्णिकादौ तु ह्यधिष्ठातृव्यपेक्षया ।
एवं विद्यामयं पद्मं व्यूहं निष्पाद्य सर्वदा ॥५८॥

अराधनार्थं मूर्तीनां भोगमोक्षफलाप्तये ।
सांप्रतं [2]भोगयागार्थं पादपूजाक्रमेण तु ॥५९॥

[3]सकृद्विभागपूर्वैस्तु पदैः सद्ब्रह्मवाचकैः
प्रणवादिनमोन्तैस्तु अर्घ्यपुष्पादिनाऽर्च्यते ॥६०॥

क्रमेण प्रभवेनैव तल्लक्षणमथोच्यते ।
मध्ये [4]मध्यगते पद्मे [5]प्रापदं ([?]प्राक्पदं) विनिवेश्य च ॥६१॥

प्रभातयष्ट्यान्याद्या पादादाग्नेयदिग्दलम् ।
यद्भ्रमं विधिना येन प्रागुक्तं [6]न तु तादृशम् ॥६२॥

अत्रापि नित्यसंसिद्धं प्राग्भागं च समाश्रयेत् ।
पद्मानां पद्मपत्राणां पादपूजाविधौ सदा ॥६३॥

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1. क-ख—ततस्त्वीन्द्रपदम् ।
2. ग-घ—भोगयोगार्थम्
3. ग—घ—संकृद्विभात
4. क—ख—मध्ये मध्ये गते
5. क—ख प्राचदम्
6. —ग—घ—न तु तामृतम्

ततोऽवतार्य संपूज्य स्वेच्छया तत्र मूर्तया (?यः)।
[1]एकमूर्तिर्द्विमूर्तिश्च त्रिमूर्तेर्न्तमयावति ॥६४॥

मध्ये पद्मो (?द्मात्) समारभ्य यावदीशानपङ्कजम्।
विद्यातत्त्वप्रदानं तु पूजनं प्राहरेत् ततः ॥६५॥

स्वाहान्तं प्रणवाद्यानां मध्यपद्मादितः क्रमात्।
कर्णिकादौ समारभ्य पू (?म्) र्तैरग्रच्छदात्तु वै ॥६६॥

तत्प्रागपेक्षया यावत् प्रादक्षिण्येन मध्यगम्।
अनेनैवाब्जसंभूत न्यायेन कमलाष्टकम् ॥६७॥

मध्यपद्मस्य यागाभ्यां बाह्यस्थ पूरणीय च।
सर्वगा मध्यमा मूर्तिस्सर्वतोऽक्षिशिरोमुखम् ॥६८॥

भावयित्वाऽथ विन्यस्य यावता यत्र कुत्रचित्।
आवाह्यान्यत्र विन्यस्य मूर्तयस्तस्य संमुखाः ॥६९॥

अथार्चावसरे प्राप्ते मूर्तेर्मूर्तेः क्रमेण तु।
संमुखीकरणं कुर्यादात्मना सह पौष्कर ॥७०॥

एवमुक्तं [3]सकामानां वेदन्यासं तु चार्चनम्।
[4]कैवल्यं यः क्रियात् पूर्वमभ्यर्थयति साधकः ॥७१॥

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1. -ग-घ-एवं मूर्तिद्विमूर्तोश्च त्रिमूर्तेन्तवद्मापति
2. -क-एवमुक्तं समानानाम्
3. -क-ख-एवमुक्तं समानानाम्
4. ग-घ-वैकल्यम्

[1]पदमन्त्रैस्तु विद्यारव्यैः प्राग्वत्पद्मजकल्पना ।
निष्पाद्याप्ययुक्ता वै ततो मोक्षापि ततैः ॥७२॥

क्रमेण पूजनं कुर्याद्यजेन्मूर्तिगणं ततः ।
भूयो मध्यस्थपद्माच्च कुर्याद्ब्रह्मवदर्चनम् ॥७३॥

भ्रमणेनाभ्यचाल्येन तस्यापि शृणु लक्षणम् ।
अविद्याव्ययन[2]दाद्यात् प्रागुक्तमखिलं च यत् ॥७४॥

व्यत्ययं विद्धि तत्सर्वं सविधानं तु ।

पौष्कर उवाच—

वासुदेवादिमूर्तीनां नवानां कथितं पुरा ।
पूजार्थं नवपद्मं तु सबिम्बं मण्डलोत्तमम् ॥७५॥

इदानीं नयतस्तस्मान्मध्ये चाग्निं यथास्थितम् ।
एकद्वित्रिचतुष्पञ्चमूर्तयस्तु [3]तथेच्छया ॥७६॥

कथ (?थं) नवानामब्जानां पूजनीयं ममादिश ।

श्रीभगवानुवाच—

बिम्बपीठादिसंयुक्तं नवाब्जमण्डलं हि यत् ।
पुरा प्रोक्तं तु वै तस्मिन् स्थास्याथ नवमूर्तयः ॥७७॥

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1. क-घ-पदमध्यैः
2. अविद्याख्यपवादाद्यात् इति स्यात्
3. ग-घ-यथेच्छया

साङ्गास्सपरिवाराश्च न्यस्तव्याश्च सकृत् सकृत्।
बिम्बं विधानपीठादि द्वाराद्यै र्नवभिर्युतम् ॥७८॥

वृत्तं रेखागणेनाथ सर्वैस्तैरुज्झितं तु वा।
[1]नवाब्जं मण्डलं कृत्वा यथासंपत्तिविस्तृतम् ॥७९॥

विद्याब्रह्ममयैर्मन्त्रैर्निमित्तं पूजितं तथा।
साधारमेकमूर्त्यादौ मूर्तीनां विध्दि तद्द्विज ॥८०॥

स व्याप्तौ सन्निधानं च नवमूर्तेर्विशेषतः।

पौष्कर उवाच—

नवमूर्तेर्मया ज्ञातं पुरा चात्र निरोधनम्।
एकमूर्तेस्समारभ्य अष्टमूर्त्यवसानकम् ॥८१॥

अथ मन्त्रं जगन्नाथ विन्यासं तु विधीयते।

श्रीभगवानुवाच—

षडङ्गमेकमूर्तिं च ह्येकैकं नवकं न्यसेत्।
नवानां कर्णिकानां तु तदङ्गानि दलेषु च ॥८२॥

द्विमूर्तेः प्रथमा मध्ये द्वितीयाष्टासु वै क्रमात्।
[2]त्रिमूर्तेर्दिक्चतुष्केऽथ[3] द्वितीयां विनिवेश्य च ॥८३॥

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1. ग-घ-नवाब्जमण्डलम्
2. क-ख-दिक्चतुर्थात्प्राक्
3. अत्र क-ख-कोशयोर्ग्रन्थो गलितः अर्धचतुष्टयात्मकः प्रत्युत गलितस्य तुरीयार्धस्य द्वितीयः पादः प्रमादादत्र संयोजितः यथा त्रिमूर्तेर्दिक् चतुर्थात् प्राक् आग्नेयमम्बुजद्वयं इति।

विदिक्ष्वष्टचतुष्केषु तृतीयायां समन्वितः।
प्राक्प्रत्यगाभ्यां पद्माभ्यां चतुर्मूर्तेर्वरं न्यसेत् ॥८४॥

तृतीया याम्यसौम्याभ्यां चतुर्थी कोणकेषु च।
पञ्चमूर्तेर्द्वितीयाथ प्रागाग्नेयाम्बुजद्वये ॥८५॥

तृतीया याम्यया त्वब्जे चतुर्थी वरुणानिले।
उदगीशगताभ्यां तु पद्माभ्यां पञ्चवि (?वि) न्यसेत् ॥८६॥

षण्मूर्तेरीशदिक्पद्मे द्वितीयां विनिवेश्य च।
तृतीयां पूर्वसौम्याभ्यां वह्निवायुगतेषु च ॥८७॥

पञ्चमं पश्चिमे याम्ये षष्ठी निर्ऋतिनिर्गते।
ईशपूर्वस्थपद्मानां सप्तमूर्तेस्तु या परा ॥८८॥

तृतीयाग्निपदस्थे च चतुर्थी दक्षिणे कजे।
रक्षो वारुणपद्माभ्यां पञ्चमा कमलोद्भव ॥८९॥

वायव्येऽथ उदक्पद्मे शेषमूर्तीश्च विन्यसेत्।
ईशप्रागग्निपद्मेषु यात्वाप्यानिलकेषु च। ॥९०॥

द्वयेऽनिले सौम्ययाम्ये अष्टमूर्तेस्सदाब्जज।
अङ्गीकृत्य पदन्यासमिहोक्तं द्विविधं तु वै ॥९१॥

संकल्पविहितं मन्त्रं सव्याप्तान्वया यजेत्।
शशि ब्रह्म समाप्नोति स्वादुष्टादमिरीप्सितम् ॥९२॥

इदमुक्तं समासेन सामान्यं मूर्तिपूजनम्।
वक्ष्ये विशेषविन्यासं नवात्वन्यत्र मण्डले ॥९३॥

स्थितसंचारभेदेन पुनः पुण्येन पद्मज।
विन्यस्य कोटरोर्ध्वे च आदिमूर्तिं च मध्यतः ॥९४॥

तदीयमथलाखीनं स्वस्थानेऽङ्गगणान्न्यसेत्।
ततः पत्राष्टके पूज्यं क्रमात् संकर्षणादिकम् ॥९५॥

अथ प्राक्पङ्कजे स्वोर्ध्वे यजेत् संकर्षणं द्विज।
वासुदेवादिकं कृत्वा तच्छेषं मूर्तिसप्तकम् ॥९६॥

तथैवावरणत्वेन यजेत् पत्राष्टकं क्रमात्।
एवमेव वराहान्तं क्रमान्मूर्तिगणं यजेत् ॥९७॥

किन्तु कोटरय तस्य मन्त्रमूर्तेर्महात्मनः।
विनिवेश्यादिमूर्तिं च समासात् तालकेतुवत् ॥९८॥

एवं हि मूर्तिनवकमब्ज···च्छे न वश न्यसेत्।
संसारभयभीतं तु सर्वकामफलाप्तये ॥९९॥

पादानां च विलोमेन यथोद्दिष्टं पुरार्चनम्।
वाराहात् वासुदेवाधि नाथ फलवशाद्भवेत् ॥१००॥

मूलमन्त्रस्य मूर्तीनां सामान्ये गगने सति।
मूर्तीनां तु तनुन्यासं प्राप्तादङ्गगणात्तु वै ॥१०१॥

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1. क—ख—मम नवत्वन्यत्र

अप्रामान्येषु वेतेषु मालानां प्राङ्निवेशनम् ।
[1]कृत्वाऽथ पञ्च सप्त च (?त्वैव)तृतीये विनिवेश्य च ॥१०२॥

[2]द्वाविंश पञ्चसप्तस्तु तत्राद्यं च प्रभात्मकम् ।
[3]साकारं परमं चैव नामध्यानोपलक्षितम् ॥१०३॥

अपरं कमले स्वे स्वे एकपद्मेऽथ पौष्कर ।
पद्मन्यासप्रयोगेण दलमलक्षितौ तु वा ॥१०४॥

न्यस्तव्यमर्चनीयं च नानाध्यानोपलक्षितम् ।
प्रभवस्थितिसंहारन्यासमूर्तियुतस्य च ॥१०५॥

साङ्गस्य मन्त्रनाथस्य न्यासमापेक्षितं द्विधा ।
सिध्दयेऽर्चनपूर्वाणां कर्मणां नित्यमेव हि ॥१०६॥

मूर्तिन्यासस्तु विहितः [4]प्राङ्मूलाङ्गगणात्तु वै ।
यस्माद्वै मन्त्रवेन्द्राणां षाड्गुण्यफलदास्तदा ॥१०७॥

अणिमाद्यां प्रयच्छन्ति तदाङ्गानि महात्मनाम् ।
मूर्तिभ्यस्त्वविविक्त यन्मन्त्रेशगुणजं फलम् ॥१०८॥

तदङ्गानि प्रयच्छन्ति [5]मदमस्फुटमञ्जजः ।
स्थित्यर्थं बहिरङ्गत्वं क्वचिन्मूर्तिभिराश्रितम् ॥१०९॥

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1. ग–घ–कृत्वाथ सप्त पञ्चभ्च मूर्तयो विनिवेश्य च
2. ग–घ–द्विविंशसप्तपञ्चस्तु तत्राद्यम्
3. क–ख–ककारच···वनाम
4. घ–प्राङ्मूला गगनात्तु
5. क–ख–मन्त···स्फुट मन्त्रमस्फुटमिति स्यात्

अनुग्रहार्थं भक्तानां भोगमोक्षाभिलाषिणाम् ।
भक्तानां [1]भविनां नाथ ह्यन्तरङ्गत्व (स्त्व) मेव हि ॥११०॥

स्वयमङ्गीकृतं विप्र तेषां संसारशान्तये ।
एवं न्यस्यार्चयित्वा तु कुर्याद्भक्तिपुरस्सरम् ॥१११॥

विशेषपूजनं तन्मे गदतश्चावधारय ।
हिरण्यमानं रजतैस्सौवर्णैः कमलोत्तमैः ॥११२॥

पद्मरागमहानीलवज्रैर्वैडूर्यभूषितैः ।
सप्रवाल[2]महामुक्ताफलसन्तिच्छपूजितैः ॥११३॥

ततोऽन्यैस्सुशुभैः पुष्पैर्यथाकालोद्भवैर्यजेत् ।
तुषार[3]क्षारवल्मीकमलयारुणवासितैः ॥११४॥

सुगन्धैर्मधुरैर्धूपैः [4]पट्टवस्त्रानुलेपनैः ।
केयूरकटकैश्चित्रै[5]र्मुकुटैः कङ्कणैस्तथा ॥११५॥

महार्हैस्सुशुभैर्हारैरङ्गुलीयकनूपुरैः ।
संपूज्य परया भक्त्या नवाब्जोदरगं विभुम् ॥११६॥

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1. भक्तानां भविमानार्थम्
2. घ–महानील···फलसंतिच्च
3. ग–घ–क्षोरवल्लीक
4. ग–घ–पट्टवस्त्रं तु
5. क–ख–मंकुलोकङ्कणैः

व्यञ्जनैश्चामरैश्छत्रैर्दर्पणैश्शयनैर्ध्वजैः ।
घण्टाभिः किङ्किणीयुक्तैः स्थि (?सि) तैश्छत्रैर्वितानकैः ॥११७॥

नानावर्णपताकाभिरर्धचन्द्रैस्सुबुद्बुदैः ।
गोभिरश्वैर्गजैर्यानैर्बहुभिर्बहुभूषणैः ॥११८॥

[1]प्रतिग्रहैः पादपीठैः पादुकाभिरुपानहैः ।
घृतादिकैर्महादीपैरच्छिन्नैरर्चयेध्दरिम् । ॥११९॥

कुसुमप्रग्रहैश्शुभ्रैर्मधुपर्केण वै ततः ।
[2]षड्ऋतुप्रभवैर्दिव्यैर्नैवेद्यैः पावनैः फलैः ॥१२०॥

पवित्रैश्शीतलैस्स्वादुयुग्मगन्धैश्च [3]पानकैः ।
गुळखण्डाचितैर्भक्ष्यैर्बहुभिर्घृतपायसैः ॥१२१॥

सरसाभीरसालाभिः पयसा सुशृतेन च ।
श्रध्दापूतेन मनसा [4]यष्टव्यमजमव्ययम् ॥१२२॥

हेमराजतताम्रोत्थपात्राणि विततानि च ।
हिरण्यतिलसच्छालिरसा बीजान्वितानि च ॥१२३॥

सफलानि सुपूर्णानि मन्त्रार्थं विनिवेश्य च ।
लवङ्गतक्कोलैलात्वक्कर्पूरपरिभावितम् ॥१२४॥

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1. पतद्ग्रहैः इति स्यात् ।
2. ग-घ-सर्वसाप्रभवैः ।
3. क-ख-ग-वानगैः घ-पानहैः
4. ग-घ-यष्टव्यजय

जातिपूगफलोपेतं [1]सुसुगन्धान्वितं बहु ।
प्रद्यात्प्रणतश्चान्ते [2]ताम्बूलं जगतः पतेः ॥१२५॥

नानावाद्यविशेषैश्च नृत्तगीतस्तवादिकैः ।
परितोषं नयेत् सम्यक् पुण्डरीकाक्षमव्ययम् ॥१२६॥

यद्यदिष्टतमं किञ्चिन्मनसः प्रीतिदं महत् ।
[3]वाप्य? मविरुध्दतत्तत्व सर्वं प्रकल्पयेत् ॥१२७॥

कुम्भमण्डलमध्यस्थमन्त्रमूर्ते जनार्दन ।
अथ त्वत्प्रीतये दानैः [4]हेमानाननगरा (?मरला) दिकैः ॥१२८॥

तन्मयानर्चयेत् तद्द्विशुद्धेनान्तरात्मना ।
नवाब्जे मण्डले ह्यस्मिन्नाब्रह्म [5]भुवनादिकम् ॥१२९॥

पिबतिष्ठत्यनाहूतं मन्त्राख्यावरणाद्बहिः ।
मन्त्राभिमन्त्रितवलैस्सा? दक्षाक्षय··· ॥१३०॥

आत्मनोश्चोपराधाय? या यज्ञानां? तु सिध्दये ।
अस्यादूरतरे यावद्भूलयो मन्त्रसंस्कृताः ॥१३१॥

कीर्तिनाथस्य यागस्य [6]वरदोपरि तद्द्विज ।
यान्ति सिध्दास्तथा मन्त्रे मन्त्रेशैरखिलैर्युताः ॥१३२॥

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1. ग–घ–सुसुगन्धच्छदम्
2. ग–घ–तांबूलीम्
3. ग–घ–वापिमपिविरुद्धतं च, ख–वाप्यमविरुध्द
4. ग–घ-हेमकानगरा
5. ग-घ-भुवनान्तिकम्
6. ग–घ–परवोधपरिद्विज

भुवना भुवनेशाश्च नत्वा स्तुत्वेश्वरैस्सह ।
देवता वसवस्साध्या अग्नयो वायवस्तथा ॥१३३॥

[1]कुट्याद्याद्यादयः कालो भूतभव्यभवात्मकः ।
[2]नक्षत्राश्चाखिलास्तारा राशयश्चाखिलग्रहाः ॥१३४॥

आदित्या मारुता रुद्रा [3]मर्त्यास्तु च तथाश्विनौ ।
विश्वे देवास्सप्तर्षयः पितरो मुनयस्तथा ॥१३५॥

गन्धर्वाप्सरसाङ्घस्थाः किन्नराश्चारणोरगाः ।
देवा विद्याश्च मनवः [4]स्वाहा सिध्दा स्वधा ध्रुवा ॥१३६॥

धर्मस्सरस्वती सोमः स्वः प्रजापतयो युगाः ।
[5]ऋक्सामसूक्ताश्छंदांसि लोकाश्चैव दिशो दश ॥१३७॥

[6]द्वीपा नद्यः तदस्थित्वा ससमुद्रा च मेदिनी ।
पर्वतास्तरवो वल्यो रसाश्चौषधयोऽखिलाः ॥१३८॥

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1. ग-घ-तुग्धाद्यङ्गातयः
2. ग-घ-नक्षात्राद्यानवस्तारा
3. ग-घ-मात्यास्तु···तया
4. क-ख-सा···सिध्वस्वयध्रुवा
   ग-घ-स्वाहा सिद्वस्वयध्रुवा।
5. ग-घ-मत्साम
6. क-ख-ग-घ-द्युपनस्थोद्यातदस्थित्वा सद्यमुद्राच

क्षेत्राभ्यायतनास्सर्वे योगपीठस्थनेकशः।
गावश्चामृतदोह्यास्तु जङ्गमाजङ्गमं च यत् ॥१३९॥

क्रमेण तस्मादेकैकं स्वनाम्ना तर्पयेद्गणम्।
नतिप्रणवगर्भेण भोगकैवल्यमाप्तये ॥१४०॥

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इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
नवनामार्चनो नाम
एकोनविंशोऽध्यायः

अथ विंशोऽध्यायः

श्रीभगवानुवाच—

पूजितेषु च मन्त्रेषु तर्पितेषु विशेषतः।
[1]विधाग्नि विनियुक्तेषु गणनाथं द्विजोत्तम ॥१॥

विष्वक्सेनाभिधानं यद्विधिदृष्टेन कर्मणा।
तदर्चने च संपन्ने तर्पणे सविसर्जने ॥२॥

प्राक्सेवनं तदा कुर्यात् तेषां वृत्तसमन्वितम्।
तथाभिमतसिद्ध्यर्थमर्घ्यपात्रं तु पौष्कर ॥३॥

पौष्कर उवाच—

किमर्थमाह भगवन् विघ्नच्छेदकरं प्रभुम्।
समस्तविघ्ननाशानां परमं कारणं च यत् ॥४॥

विष्वक्सेनस्तु यष्टव्यो भोगभूमौ[2] गतेऽच्युते।
कैर्द्रव्यैर्विधिना केन किं करोत्यभिपूजितः ॥५॥

श्रीभगवानुवाच—

भविनां बहवो विघ्नास्सद्धर्मविनिवारकाः।
न यागयज्ञापमार्गैर्मन्ये संसारिणाः शुभम् ॥६॥

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1. ग-घ स्वधाग्नि
2. ग–घ–भोगभूमिगते

तत्प्रवृत्तौ तु ये विघ्नाः प्रोत्साहविनिवारकाः।
व्यपयान्ति च ते सर्वे चक्रज्वालाभयार्दिताः ॥७॥

मध्ये [1]नावसरे तेषां भूते बाल्यचये सति।
[2]तत्सन्निपानसामर्थ्यात् क्व दोषः क्व विनायकः ॥८॥

क्षुद्राश्छिद्रपरा विघ्नास्तुकर्मनियमे स्थिताः।
याजिनां फलकालं च प्रवीक्षन्ते बहिर्जिताः ॥९॥

प्रागार्जितेन केनापि कर्मणा द्विज सांप्रतम्।
[3]अनुभुङ्क्ते फलं यागाद्विविधं [4]चाप्रतस्स्वकम् ॥१०॥

तस्य संरक्षणार्थं तु विष्वक्सेनं तदैव हि।
काले यागवसानाख्ये द्वितीये वासरेऽथवा ॥११॥

कृत्वा निर्व्याकुलं चित्तं यष्टव्यं फलसिद्धये।
याग [5]निर्वर्तनाच्छेषै रासनैरर्घ्यपूर्वकैः ॥१२॥

उपचारमयैर्भोगैस्सर्वै राभरणादिकैः।
नैवेद्यैर्मधुपर्काद्यैर्मुख्यमूर्ते निवेदितैः ॥१३॥

द्विजप्रदानशिष्टैस्तु स्वयं प्रागनवर्जितैः।
तथा चर्वन्तरस्थैश्च ह्यपरेद्युर्निवेदितैः ॥१४॥

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1. ग–घ–मध्ये नावसरेस्तेषां
2. क–ख–ग–घ–सत्सन्निधान
3. तद्भुङ्क्ते न फलम्
4. ग–घ–स्वाग्रनास्म
5. क–ख–निर्वर्तनोच्छोषैरम्लानैः

संस्कृतैरूष्मणोपेतैर्मधुराज्यपरिप्लुतैः।
तस्मान्मण्डलमध्ये तु प्रागदत्वा कमलासन ॥१५॥

धर्माद्यमनन्तपर्यन्तं पञ्चकं नवकं तु वा।
सत्त्वेनाच्छादितं पश्चात् केवलानम्बुजं स्मरेत् ॥१६॥

ऐशानसोमदिङ्मध्ये चतुरश्रपुरेऽथवा।
[1]द्वारशोभाप्रविमुक्ते रेखात्रितयभूषिते ॥१७॥

तदन्तरेऽर्धचन्द्रस्थे कमलेऽष्टदलान्विते।
साम्राज्ये विनियुक्तं यद्विघ्नाना [2]मच्युतेन तत् ॥१८॥

पूजयेद्विधिना शश्वदभीष्टं साधकोऽश्नुते।
तस्मान्मन्त्रैस्तदीयैस्तु स्नात्वा पूर्वविधानतः ॥१९॥

प्रक्षाल्य पाणिपादौ वा त्वाचम्य न्यासमाचरेत्।
तदधिष्ठातृकत्वेन धारणाभिस्स्वविग्रहम्। ॥२०॥

शोधयित्वा पुनर्न्यस्य षडङ्गाद्यङ्कुरादितः।
प्राग्वदानंदधामा च ह्यवतार्य तथा प्रभुम् ॥२१॥

इष्ट्वा हृत्पुण्डरीके तु स्वापेक्षानिष्कलात्मकम्।
[3]तमेव सकलत्वेन यातं ध्यात्वा यजेद्बहिः ॥२२॥

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1. ग–घ-द्वारशोभाश्च
2. –मच्युतेन तु
3. ग–घ–तेनैव

नवदूर्वाङ्कुराभं च [1]त्वीषत्पीतलकान्तिधृत् ।
चतुर्दंष्ट्रं चतुर्बाहुं चतुर्मुष्कं चतुर्गतिम् ॥२३॥

पूर्णाङ्गं केसरिस्कन्धं पृथूलस्थलराजितम् ।
दक्षिणावर्तनिम्नेन नाभिरन्ध्रेण [2]शोभितम् ॥२४॥

आजानुबाहुं श्रीमन्तं [3]पीङ्गलार्चिर्जटाधरम् ।
द्रवत्कनकपिङ्गाक्षचुबुकं पृथुनासिकम् ॥२५॥

सितदीर्घनखश्रेणिशोभितं कुटिलभ्रुवम् ।
मुक्ताविभूषितं मध्ये[4] महारत्नोपसंस्कृतम् ॥२६॥

कुर्याच्च दक्षिणे [5]पक्षे कृतश्रीवत्समङ्गलम् ।
[6]अमासि···तन्मध्ये [7]कमलालयम् ॥२७॥

द्विगुणं ब्रह्मसूत्रं स्यान्नाभेश्चाभिप्रदक्षिणम् ।
विस्तीर्णगण्डवदनं बालेन्दुकुटिलोपमैः ॥२८॥

नवार्क (?वर्कि) शुकारुणाभैर्लोमैस्संपूर्णविग्रहम् ।
शोभनेन प्रलम्बेन पृथुना प्रोन्नतेन च ॥२९॥

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1. क–ख–त्विषट्पतल
2. क–ख–पूजितम्
3. –क–प···जटा ख–अपिश्मश्रु जटा
4. क-ख–रत्नोपसंस्थितम्
5. –ग–दक्षिणे वष तत्श्रीवत्स
6. ख-आमासिकोणि···तन्मध्ये ग-घ–अमासितवयोमणि–वितन्मध्ये
7. घ–कमलातहाम्

माणिक्यकुण्डलाद्वयेन युक्तं श्रोत्रद्वयेन तु ।
मकुटेनोन्नतेनैव हाराद्यैरुपशोभितम् ॥३०॥

चित्रकौशेयवसनं विचित्रस्रग्विमण्डनम् ।
प्रलयद्वादशादित्यसहस्रगुणदीप्तिम ॥३१॥

ईषदूर्ध्वे तथा तिर्यग्विनिपातितलोचनम् ।
कुन्देन्दुकान्तिदशनं किञ्चिद्विहसिताननम् ॥३२॥

स्वभावसौ[1]म्यममलं मायाक्रोधोपरञ्जितम् ।
सविलासलसत्पादन्यासस्थानकसंस्थितम् ॥३३॥

स्वेनान्तः[2] करणेनैव भावयन्तः परं पदम् ।
अङ्गुष्ठेन कनिष्ठान्त[3]मङ्गुलैस्तु लतात्रयम् ॥३४॥

[4]नामयित्वोन्नता चैका घ्राणेन विनियोजिता ।
सद्विघ्नभीतिप्रदया त्वनया मुद्रयान्वितम ॥३५॥

रथाङ्गशङ्खहस्तं च लम्बमानगदाधरम् ।
श्रोणीतटनिविष्टेन सावहेलेन पाणिना ॥३६॥

इत्थं रूपधरं देवमनेकाद्भुतविक्रमम ।
कर्णिकामध्यगं तस्य हृदाद्यामुख्यमन्त्रवत् ॥३७॥

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1. क–ख–मुन्मोन्नम्
2. ग–घ–करणैरेव
3. ग–घ-त वामपाणौ लता
4. ग–घ–नमयित्वा

पद्मच्छदान्तरस्थां च तदाकारद्युतिं विना ।
किन्त्वङ्गानां च सर्वत्र ध्यानमुक्तं सितादिकम् ॥३८॥

गजाननो जयत्सेनो हरिवक्त्रो महाबलः ।
कालप्रकृतिसंज्ञश्च [1]चतुर्थः कमलोद्भव ॥३९॥

गणराजेश्वरा ह्येते चत्वारश्चण्डविग्रहाः ।
आज्ञाप्रतीक्षकाश्चास्य सुश्वेतचमरोद्यताः ॥४०॥

विनायकादयश्चैव विघ्नेशप्रवरास्तु ये ।
अमीषां गणनाथानां नित्यमाज्ञानुपालिनाम् ॥४१॥

ईशानादिषु कोणेषु पद्मबाह्यस्थितान्न्यसेत् ।
वीक्ष्यमाणा विभोर्वक्त्रं [2]तत्तुल्यस्थानकास्स्थिताः ॥४२॥

तद्वत्कराङ्किताः सर्वे किन्तु मुद्राविवर्जिताः ।
ध्यानमेषां पृथग्भूतं शरीरमवधारय ॥४३॥

भीमं द्विपेन्द्रवदनं चतुर्दंष्ट्रं त्रिलोचनम् ।
कम्बुग्रीवं चतुर्बाहुं पूर्णचन्द्रायुतद्युतिम् ॥४४॥

हारनूपुरकेयूरमेखलादाममण्डितम् ।
नानास्रग्गन्धवस्त्राद्यमनौपम्यपराक्रमम् ॥४५॥

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1. क-ख-चत्वारः
2. क-ख-तत्तुल्यस्थानके
3. -क-ख-मिषत्कुण्डलिनम्

ध्यायेद्गजाननमतो जयत्सेनं च संस्मरेत् ।
महत्तुरङ्गवदनं पद्मरागाचलप्रभम् ॥४६॥

द्रवच्चामीकराक्षं च अनेकाद्भुतविक्रमम् ।
हरिवक्त्रमतो ध्यायेत् सटाच्छुरितमस्तकम् ॥४७॥

निष्टप्तकनकप्रख्यं घोरघर्घरनिस्वनम् ।
मृगराड्वदनं विप्र कल्पान्तानिलवेगिनम् ॥४८॥

कालप्रकृतिनामानं भावयेदञ्जनाद्रिवत् ।
दंष्ट्राकरालवदनं पिङ्गलश्मश्रुलोचनम् ॥४९॥

[1]झषकुण्डलिनं रौद्रं मीनवन्निम्ननासिकम् ।
गणराजेश्वरा ह्येते महापुरुषलक्षणैः ॥५०॥

संयुक्ताश्चाखिलैर्विप्र त्वापादात्कन्धरादिव ।
यत्किञ्चिन्मण्डनं वस्तु तदाद्योक्तं स्मरेत् त्रिषु ॥५१॥

एतेषामर्चनं कुर्यात् स्वनाम्ना प्रणवादिना ।
नमोन्तेनाब्जसंभूते नानासिद्धिफलाप्तये ॥५२॥

पौष्कर उवाच—

क एषोऽतुलवीर्यो हि यस्य दूरात् द्रवन्ति च ।
विघ्ना निमेषमात्रेण त्रैलोक्योन्मूलनक्षमाः ॥५३॥

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1. –क–ख–मिषत्कुण्डलिनम्

श्रीभगवानुवाच—

कालवैश्वानराख्या या मूर्तिस्तुर्यात्मनो विभोः
स एष द्विज देवः स्याद्विष्वक्सेनः प्रकीर्तितः ॥५४॥

स्थित आहवनीयादिभेदेन मखयाजिनाम्।
[1]पतित (?ऋक्पूतं) हुतमादाय तर्पयत्यखिले जगत् ॥५५॥

एवं मन्त्रमयाद्यागात् [2]सात्त्विकात् ब्रह्मभावितात्।
संप्राप्य [3]गुरुमूर्तेर्वै प्रापणं [4]मन्त्रसत्कृतम् ॥५६॥

अनाहूतामराणां च सर्वलोकनिवासिनाम्।
स्वयं संविभजत्याशु तदनुग्रहकाम्यया ॥५७॥

पौष्कर उवाच—

सर्वासां मन्त्रमूर्तीनां मध्ये मुख्यपरा त्वया।
मूर्तिरेका समुद्दिष्टा वासुदेवाख्यलक्षणा ॥५८॥

तदुक्तशिष्टैर्निर्दिष्टं विष्वक्सेनस्य चार्चनम्।
यथा [5]पृथक्पृथग्यागो मूर्तीनां साधकः प्रभो ॥५९॥

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1. —ग—घ—ऋक्पूतं
2. क—ख—सात्त्विका ब्रह्मभाविनः
3. ग—घ—गुरुवृत्तेर्वै
4. ग—घ—संस्कृतम्
5. यागः साधकः इति साधु

कुर्याद्वा व्यूहभेदेन यन्त्रसंघस्य पूजनम् ।
अन्योन्याङ्गानि फालेन मुख्यतन्त्रत्रिकस्य च ॥६०॥

यदि येनार्चितं तस्य कुर्यात् पुष्पादिकेन वै ।

श्रीभगवानुवाच—

सर्वत्र सर्वदा विप्र केवलस्य (?त्व) प्रदा (?द) स्य च ।
आराध्य मन्त्रनाथस्य प्रागाभूतस्य मध्यतः ॥६१॥

बहिर्व्याहृतये तस्य [1]मुख्यत्वान्नापरस्य च ।
परत्वमेव सर्वत्र त्वाराधनवशात् स्थितम् ॥६२।

भावांशकवशाच्चैव नानाकर्मवशादपि ।
मन्त्राणां मन्त्रमूर्तीनां व्यूहानामब्जसंभव ॥६३॥

तथैवाखिलतत्त्वाना [2]मौपाधिकमुदाहृतम् ।
परत्वमब्जसंभूत न कश्चित्तत्त्वतः परम् ॥६४॥

मुक्तैकं वासुदेवाख्यमध्यक्षान्तं सदोदितम् ।
सद्विरूपं चतुर्व्यूहं प्रभवाप्ययलक्षणम् ॥६५॥

समत्वं सति भेदे वै चतुर्णां येऽत्र सर्वदा ।
यद्ब्रह्मण्याधिपत्येन [3]पिण्डीकृत्येथ पत्रवत् ॥६६॥

चित्ते ते पूर्णषाड्गुण्य [4]सलक्षण... ।
प्रवृत्तिकालादारभ्य त्वात्मकालावसानकम् ॥६७॥

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1. क ख—मुख्यत्वेनापरस्य
2. क—ग—मेवादिक
3. क·ख—पिण्डीकृत्येत पत्रतः
4. -क—तक्षण ख—लक्षणम् ग—घ—लक्षणमनेश्वरम्

यत्रावकाशे विघ्नानां तद्विधा न कदाचन।
वैभवं देवताचक्रं दूरे तिष्ठति यत्र वै ॥६८॥

समाराधनकाले तु [1]तत्रेन्द्रादिषु का कथा।
[2]तत्र दायान्वयं सिद्धमनिच्छातोऽपवर्गदम् ॥६९॥

आमूलाद्ब्रह्मनिष्ठं च निर्मुक्तमखिलैः परैः।
अन्त एव हि तद्व्यूहे [3]नार्चना विहिता द्विज ॥७०॥

ईषद्रागा तु विद्यानां देवतानां कदाचन।
तथैव विष्वक्सेनस्य गणबृन्दावृतस्य च ॥७१॥

अस्मात् परतराद्व्यूहात् सुसूक्ष्माद्वा सविग्रहः।
गत्यै नित्योदिता···स्तु संयुक्तात् सर्वसिद्धिदा ॥७२॥

मोक्षाद्यभीष्टसिध्यर्थमेकैकं यदि पूज्यते।
द्वितयं त्रितयं वाऽपि भिन्नभावनया द्विज ॥७३॥

तत्र न्यासादिकैर्भोगैर्विघ्नारियजनान्तिकैः।
विना न सिद्धिं यद्यङ्गं जायते युगकोटिभिः ॥७४॥

पौष्कर उवाच—

अस्य व्यूहत्रयस्य स्यात् सकाशाच्च सनातनः।
भेदनित्योदिता (?तो) न्यायं (?यो) श्रोतुमिच्छामि सांप्रतम् ॥७५॥

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1. –क–ख–तत्रेन्द्रादि तथा
2. ग–घ–तत्तदाद्यामयम्
3. –क–ख-नानाविहितता

श्रीभगवानुवाच—

यदिदं च समुद्दिष्टमनौपम्यमतीन्द्रियम् ।
संशान्तपरमानन्दं स्वरूपं च सदोदितम् ॥७६॥

सौदामिनीचयार्काग्निपूर्णचन्द्रायुतद्युति ।
सूक्ष्मसंज्ञं द्वितीयं [1]स्यात् तदुदेत्यस्तमेति च ॥७७॥

लाञ्छनाम्बरवर्णाद्यैर्यदत्योन्यैः पृथक् पृथक् ।
[2]कालेन [3]कृतकृत्यत्वं मुक्तो रोगादिकैर्मलैः ॥७८॥

[4]प्रभवेन समायुक्ता प्रत्यस्तमितसर्वदा ।
मुनिसङ्घे परे धाम्नि विकल्पगगना द्विज ॥७९॥

पौष्कर उवाच—

त्वया मण्डलयागेषु विष्वक्सेनार्चनादिकैः ।
[5]... ... ...

[6]... ... ...
नामनाशागणं सर्वं ध्वंसयन्ति सदैव हि ॥८०॥

तस्माद्ददाति योऽन्येषां स्वयमश्नाति वाऽधमः ।
मोहादुपेक्षते वाऽपि स याति नरकेऽ[7]धमः ॥८१॥

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1. ग–घ–यत्तदुदेत्यस्तमेति च
2. क–ख–कुलेन
3. –ग–घ–कृतकृत्यर्थम्
4. विभवेन
5. अत्र–पौष्कर प्रश्नस्य शेषभागो लुप्तः
6. अत्र भगवदुत्तरस्य आदि भागः गलितः
7. क–ख–वाधमम्

आश्रयोर्थतनाकार्यः परिवारस्सदैव हि।
तस्या द्विदेवतेन्द्रस्य तद्देवस्य तथैव हि ॥८२॥

स्वयं सङ्कल्पितस्य प्राक् शासनेनापि तस्य वा।
कृतस्य श्रद्धयाऽऽनन्दनानारूपस्य पौष्कर ॥८३॥

[1]दधिभक्षफलाद्यस्य देवान्नस्य विशेषतः॥

पौष्कर उवाच—

देवद्रव्यं तु किं नाथ देवस्वं च किमुच्यते।
[2]गणान्नं च निषिद्धं च भक्तानां भक्तवत्सल ॥८४॥

श्रीभगवानुवाच—

यत् कोशे विधते किञ्चित् पत्रालङ्कारपूर्वकम्।
लग्नं च भवमूर्तौ तत् प्रसादेन ममान्तरे ॥८५॥

विपणे वा तदीये च देवद्रव्यं तु विद्धि तत्।
नगरग्रामपर्यन्तविषये गोगजादयः ॥८६॥

शालिसस्येक्षुपुष्पाद्या दासीदासाः कुटुम्बिनः।
सत्संबन्धं च [3]वाणिज्यं सुपुत्रपशुबान्धवम् ॥८७॥

देवस्वं च विरुद्धं यत् सिद्धानामपि पापकृत्।
स्वदत्तं परदत्तं वा यत्नात् तत् परिवर्जयेत् ॥८८॥

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1. क–ख–पद्मपक्षः ग–घ–दधिपक्ष
2. क–ख–गणं च न निषिद्धं च
3. क–ख–तत्संबन्धं च व···पुत्र पशुबान्धवाः

[1]दोषदं चापि माद्यस्मा दक्षय्यनरकप्रदम् ।
प्राक् प्रवृत्तमतस्तस्मिन् निबन्धा देवतागृहे ॥८९॥

प्रयत्नात् पोषणीयं च योति नूनमथा [2]यथा ।
प्रवृत्तकार्याकरणाद्विष्णवायतनेषु च ॥९०॥

प्राप्नोति सुमहद्दोषं राजा राजपदेषु च ।
[3]यथा तद्विपुला कीर्तिस्तथा चेहाक्षयं [4]सुखम् ॥९१॥

देहान्ते शुभमाप्नोति प्राक्प्रवृत्तस्य पालनात् ॥

पौष्कर उवाच—

दानं संप्राशनं प्रोक्तं [5]देवान्नस्य पुरा त्वया ।
तस्याधुना जगन्नाथ निषेधः कथ्यते कथम् ॥९२॥

श्रीभगवानुवाच—

प्राक्साधितं च यागार्थं देवतानां प्रयत्नतः ।
तत्सन्तर्पणपर्यन्तं यावद्देवान्नमुच्यते ॥९३॥

अन्यथा भक्षणं तस्य यदि मोहात् कृतं द्विज ।
प्रायश्चित्तशतैश्चीर्णैश्शुद्धिर्भवति मानवः ॥९४॥

1. क–ख–दोषा···ञ्चापि···माद्यस्मात्
2. ग–घ-कामस्मात्
3. ग–घ–यत्नविपुला
4. शुभम्
5. ग–घ–देवतास्य

मन्त्रसन्तर्पणादन्ते याजिना यजतां वर।
गर्वबुद्धिविमुक्तानां भक्षणं सर्वशुद्धिकृत् ॥९५॥

पावनं शुद्धिदं पुण्यं [1]भूतिभृत्यभिवृद्धिदम्।
भक्षणं यद्यपि प्राप्तं नैवेद्यस्य च सर्वदा ॥९६॥

गुर्वादीनां तथाऽन्येषां भक्तानां तत्त्वतोऽब्जज।
तत्रापि साधकानां च निषिद्धं वन्दनं विना ॥९७॥

अथ वासादृतेऽन्यत्र नित्यनैमित्तिकार्चने ॥

पौष्कर उवाच—

हेतुना केन भगवन् निषिद्धं साधकस्य च।
मन्त्रपूतं तु नैवेद्यमत्र मे संशयो महान् ॥९८॥

श्रीभगवानुवाच—

नाप्रार्थितं गृहीतव्यं पुष्पमात्रं कदाचन।
स वै मन्त्रेण विभवादग्राह्यं केचिद्दिगाजिना ॥९९॥

नैवेद्याद्यखिलानां च भोगानां भावितात्मनाम्।
गुरुणा [3]प्रार्थना कार्या मन्त्रेशस्य पुनःपुनः ॥१००॥

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1. ग–घ–भूमिभृत्यभि

2. ग–घ–विभवोदग्रात्

3. क–ख–प्रार्थनां कुर्यात्

स सर्वतस्स्वतन्त्रत्वात् तत्सिद्धत्वान्न दोषभाक्।
लब्धान्तरे यथा मन्त्री नृपेन्द्रात् सर्वे [1]मध्यगे ॥१०१॥

स न रूष्यति वै तस्य एवं मन्त्रेश्वरो गुरोः।
फलपर्यवसानं च सेवार्थं यस्समुद्यतः ॥१०२॥

न तेन प्रार्थना कार्या स्वल्पेऽप्यर्थे नृपस्य च।
संप्रयच्छेत् प्रसन्नश्चेत् स्वयं तुष्टमयो यदि ॥१०३॥

[2]प्रसादमिति वै ब्रूयात् शिरसा [3]चाभिनन्दयन्।
नाभिं कुर्याच्च मेधावी महार्थफललंपका ॥१०४॥

[4]एवं मन्त्रव्रतपरो यमाचरति साधकः।
अचिरात् सिद्धिमाप्नोति मन्त्रमूर्तेः प्रसादतः ॥१०५॥

पौष्कर उवाच—

आराध्यमूर्तेर्मन्त्रस्तु [5]नैवेद्यस्य जगत्पते।
विनियोगं [6]महाज्ञानमपि शिष्टस्य का गतिः ॥१०६॥

श्रीभगवानुवाच—

मण्डलावयवेशानां [7]बाह्याधारसशक्तिषु।
गुर्वादिकालनाथानां दत्तं यद्विभवे सति ॥१०७॥

1. ग–घ–मध्यते
2. क–ख–प्रस–वं ब्रूया···चाभि
3. –ग–घ–चाभिनन्द्य यत्
4. क–ख–एवं मन्त्रावृत
5. क–ख-नैवेद्यस्तु
6. –क–ख–महा···नमपि
7. -ग–घ–बाह्या···शशक्तिषु

[1]दद्यात् तद्ब्रह्मचारीणां भक्तानां भावितात्मनाम्।
हृदयादिदिगन्तानामङ्गानां यन्निवेदितम् ॥१०८॥

श्रियादि [2]मूर्तिकान्तानां तथा [3]व्यूहाख्यमूर्तिषु।
विहितं पुत्रकाणां तद्दानकर्मणि सर्वदा ॥१०९॥

चक्राद्यायुधजातस्य मन्त्रोपकरणस्य च।
भोगस्थानावतीर्णस्य यत्तत् [3]सामाधिना स्मृतम् ॥११०॥

गणचक्रदिगीशास्त्रद्वारस्थानां [4]क्षेत्रियस्य यत्।
दत्तं तत् क्षेत्रियादीनां वैष्णवानां विभज्य च ॥१११॥

एतद्विसर्जनात् पूर्वं विहितं कमलोद्भव।
प्रतिषिद्धं च सर्वेषां मन्त्र [5]चक्रे विसर्जिते ॥११२॥

यस्मादायान्ति भूतानि कोटिशस्समनन्तरम्।
विष्णुपार्षदपूर्वाणां तादर्थ्येनाब्जसंभव ॥११३॥

[6]पवित्रता न तद्वीर्या भ्रात्वा संभूषयन्ति च।
जलजानां परीवारसत्त्वानामनुकम्पया ॥११४॥

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1. क–ख–विद्यात्
2. ग–मूर्तकान्तानाम्
3. ग–संमर्थिनां घ–विमूर्तिनाम्
4. क–ख–क्षेत्रियस्य–इत्याद्यर्धचतुष्टयं गलितम्
5. क–ख–क्षेत्रविसर्जने
6. ग–घ–पवित्रतान्त तद्वीर्या

दत्तशिष्टमतस्सर्वं दत्तं वाऽप्यन्ययाक्षयम् ।
समभृत्य च निष्पिष्य ह्यगाधेऽम्भसि यत्नतः ॥११५॥

[1]अर्चासंरुद्धमन्त्राणां दत्तस्य विहितं सदा ।
दानं तदाश्रितानां वै भूतानां पूर्वरूपिणाम् ॥११६॥

तत्सेवकानां च तथा नृत्तगेयरतात्मनाम् ।
प्रार्थयन्त्यपि भक्तानां विप्रग्रामनिवासिनाम् ॥११७॥

तस्मान्मन्त्रेश [3]दृक्पूतं नैवेद्यं पावनं परम् ।
कुरुते कायशुद्धिं च तच्छुध्या [4]काललाघवम् ॥११८॥

निर्मुक्तचित्तदोषाणामचिराद्भवते शुभम् ।
यद्प्येवं महत् तस्य तथाऽपि कमलोद्भव ॥११९॥

प्रदानाच्चोदनाच्चैव श्रेयांस्त्यागो हि पूर्ववत् ।
न येन लोभो लोकस्य दोषस्योपरि संभवेत् ॥१२०॥

भवेत् तल्लोभमुक्तानामतीव विमला मतिः ।
या[5] या वेत्ति पलप्राप्तिफलदं कर्म शाश्वतम् ॥१२१॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
विष्वक्सेनार्चनो नाम
विंशतितमोऽध्यायः

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1. ग-घ-सं रुद्ध
2. क-ख-ग-प्रार्थयन्त्यपि
3. क-ख-विवपूतम्
4. कुलाघवम्
5. यथा वेत्ति फलप्राप्ति

अथ एकविंशोऽध्यायः

पौष्कर उवाच—

देव त्वया [1]शक्तिचयः पुरा तु समुदीरितः ।
तस्याहं श्रोतुमिच्छामि सविन्यासं च लक्षणम् ॥१॥

श्रीभगवानुवाच—

सर्वसंपत्प्रदा लक्ष्मीः पुष्टिः परमसिद्धिदा ।
कान्तिः [2]प्रभा मतिः शक्तिः क्रियेच्छा महिमोन्नतिः ॥२॥

स्वधा[3]विद्याणिमा माया मूर्तिर्ह्रीः [4]श्रीः कला द्युतिः ।
निष्ठा ऋज्वी रुचिः चेष्टा शोभा शुद्धिर्विभूत्यतः ॥३॥

वृत्तिर्व्याप्तिर्गतिः सुप्तिर्भोगा वागीश्वरी रतिः ।
[5]सिद्धिर्नतिः स्तुतिः क्रीडा संपत् कीर्तिः शिखा मतिः ॥४॥

गायत्री चापि मर्यादा [6]सृष्टिः चेत्यब्जसंभव ।
पूर्वमात्मगुणत्वेन मन्त्रदेहं [7]स्मरेद्धिया ॥५॥

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1. क–ख–शक्ति तथा ग–शक्तितयो घ-शक्तितयोपरासक्तस
2. ग–घ–प्रभामितिश्शक्तिः
3. क–ख-विद्यारणीमया
4. क ख–मूर्तिह्रीः श्रीस्तुलाद्युतीः
5. क-ख–सिद्धि ... क्रीडा
6. ग–घ–सृष्टिश्चेत्यब्ज
7. क–ख–स्मरेच्छ्या

आभिरापूरितं कृत्स्नममूर्ताभिः सदैव हि ।
एतत् सामान्य [1]संयोगं शक्तिश्चक्रस्य (?चक्रं च) पौष्कर ॥६॥

सह मन्त्रगणेनैव विशेषमधुनोच्यते ।
आदि [2]मूर्तिन्न (?म) सन्तुष्टं (?ष्टौ) दक्षिणोत्तर (?रं) विन्यसेत् ॥७॥

लक्ष्मी [3]पुष्टिद्वयाख्यं [4]यद्यत्नेनावकराश्रयम् ।
अष्टादिक्ष्वष्टकं न्यस्येत् केसराग्रात् श्रुतक्रमात् ॥८॥

दलमध्ये हृदादीनां बहिर्वा सिध्यपेक्षया ।
आसां [5]मुख्यांशमध्ये तु [6](विन्यसेत्) परं पदम् ॥९॥

यथेष्टं लभते भोगमङ्गसङ्गाद्बहिः स्थितम् ।
शेषव्यो [7]मावृताद्दूर्ध्वे बद्धपद्मासनात्तु वै ॥१०॥

पर्येयाः परियोगेन वीक्षमाणाः परं प्रभुम् ।
पृथग्यागावतीर्णानां मन्त्राणामेवमेव हि ॥११॥

शक्त्यष्टकं च न्यस्तव्यं लक्ष्मीपुष्टिद्वयं विना ।
तच्छिष्टदेवता व्यूहं [8]प्राग्व (?क्प) दं परिवृत्तकम् ॥१२॥

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1. क–ख–संयोगं…पौष्कर
2. ग-घ–मूर्तिन्नसंसष्ट
3. क–ख–दाच्छयाख्यम्
4. क–ख–यत्नेनावत्तरा घ–यत्नेनावत् कराश्रियम्
5. क-ख–आसां मुखयेंशमध्ये
6. ग–घ–विनासं स्यात
7. क–ख–व्योमाहृताद्दूर्ध्वे शुद्धपद्मा
8. ग–घ–व्यूहं प्राग्वदम्

अष्टपत्रं विनाऽन्यस्मिन् [1]पद्मे केसरसन्तते।
मूलदेशे यथा याति कर्णिकोपममष्टकम् ॥१३॥

एवं चाखिलयागानां न्यासः स्याद्देवतासु च।
मुक्त्वैकं मिश्रचक्रं तु शारदं कमलोद्भव ॥१४॥

तत्राष्टकं तु कह्लारे शेषा (षं) चक्रे बहिः स्ववत्।
ध्यानमन्त्रं क्रमाद्ब्रह्मन् कथयामि यथास्थितम् ॥१५॥

रक्तपङ्कजवर्णाभा लक्ष्मीर्नीलाम्बुजेक्षणा।
दुग्धौघधवला पुष्टिरानन्दकलितानना ॥१६॥

[2]कान्त्याद्युन्नतिपर्यन्त*मष्टकं स्फटिकामलम्।
**यचतुस्त्रिंशकं विप्र शक्तीनां शुभलक्षणम् ॥१७॥

अन्तरान्तरयोगेन ध्यायेत् कनकसन्निभम्।
[3]पद्मरागोद्धत किञ्चिदनोपम्यगुणान्वितम् ॥१८॥

प्रसन्ननयनाः सर्वाः प्रसन्नवदनाम्बुजाः।
रूपलावण्यसौभाग्यैरन्योन्येन समन्विताः ॥१९॥

[4]सर्वा माल्याम्बरधराः सर्वालङ्कारमण्डिताः।
चन्द्ररश्मिप्रतीकाशबालव्यजनचिह्निताः ॥२०॥

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1. क–ख–पत्रे केसर
2. कान्ताद्युन्नोति
* कान्तिः प्रभा मतिः शक्ति क्रिया इच्छा महिमोन्नतिः
** स्वधादिसृष्टयत्त
3. ग–घ–पद्मरागैर्धतम्
4. ग–घ–सर्वमाल्या

[1]वामहस्तेन चान्येन ध्यायेदभिमतार्थदाः ।
[2]मन्त्र ?वत्क्रम (?प्र) चारिण्यस्तद्वत् सर्वफलप्रदाः ॥२१॥

समाराधनकाले तु भक्तानामनुकम्पया ।
वैश्वरूप्यं समाश्रित्य [3]दिक्षु दृक्पातयन्ति च ॥२२॥

एवं बहिर्व्यापृतयो सहमन्त्रार्चनाब्जज ।
विन्यासमर्चनं ध्यानं देवीसंसिद्धमन्त्रिणम् ॥२३॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
परिवारलक्षणो नाम
एकविंशोऽध्यायः

*

1. ग–घ–वामहस्ते च सर्वासां ध्यायेदभिमतान्वितम्
2. क–ख–मन्त्रवत्क्रम
3. क–ख–दिक्षु द्रवतयन्ति

अथ द्वाविंशोऽध्याय:

पौष्कर उवाच—

सम्यग्वेदितुमिच्छामि त्वत्तोऽहममरार्चित ।
हिताय साधकेन्द्राणां तदध्याराहिचासनम् ॥१॥

सरहस्यमसङ्कीर्णं [1]साधितैव ?यथास्थितम ॥

श्रीभगवानुवाच—

आधेयमञ्जसंभूत [2]स्वेऽविकारे स्वरूपिणि ।
[3]स्वयमाद्यन्तयोरु (?रु) द्वं सूत्रे [4]मणिगणा यथा* ॥२॥

प्रागाधारात्मना चैव विश्वाकारतया ततः ।
नानामन्त्रात्मना ह्यूर्ध्वे निस्तरङ्गो हि तत्त्वतः ॥३॥

अभ्यस्तवासनानां च कर्मिणां कर्मशान्तये ।
तदिच्छाविष्कृतानां च भोगकैवल्यसिद्धये ॥४॥

अनाद्यविद्याविद्धानामियत् तेषां हि वस्तुनि ।
नाथोर्ध्वे न त्वदृष्टीनां तत्त्वतो वाऽथ पौष्कर ॥५॥

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1. 'साधिवंवम्' इति साधु
2. ग–घ–स्वे विकारोर्ध्वंरूपिणि
3. क–ख–सधर्माद्यन्तयोरूद्वम्
4. ग–घ–मणिगणो यथा
* cf गीता···७.७

[1]न तिर्यग्ब्रह्मपूर्वे च न हेयादिविकल्पना।
या विशेषविकल्पैस्तु प्रत्यस्तमितलक्षणा ॥६॥

शक्तिर्भगवतो विष्णोः साधाराख्याऽभिधीयते।
प्राग्वदासनसामर्थ्यं बीजमादाय चेच्छया ॥७॥

अव्यक्तव्यक्तरूपा च यथाऽऽदित्यकदम्बकम्।
भाविप्रसरधर्मत्वाद्विश्वबीजचयस्य च ॥८॥

[2]साम्प्रतं संभृताङ्गस्य कूर्मसंज्ञाऽभीधीयते।
यो विश्वं निर्दहत्यन्ते कालवैश्वानरात्मना ॥९॥

दैवतं यस्य भगवान् कूर्मात्मा लोकपूजितः।
अजहद्भगवच्छक्तिः सामर्थ्यं पुनरेव तत् ॥१०॥

अनन्तं सविल्पानां यद्विश्वाङ्कुरमव्ययम्।
नयत्यूर्ध्वं यथा कूर्मो ग्रीवां स्वात्मनि संहृतम् ॥११॥

शेषाख्यं [3]फणिदैवत्यं तदनन्तं हि गीयते।
आश्रयं बीजभूतानां चतुर्णां च महामते ॥१२॥

तद्गन्धविटपस्तस्माद्यक्तिमभ्येति पूर्ववत्।
भूरात्मा भगवान् यस्मिन्नभिमानाख्यदेवता ॥१३॥

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1. ग–नतिर्यक् वृष्टपूर्वं च
2. क–ख–सांप्रतं प्रहृताङ्गस्य
3. पणिदैवत्यम्

फलं रसात्मकं तस्माद्व्यज्यत्यमृतलक्षणम् ।
यस्याभिमानिकं रूपं क्षीरार्णवमनश्वरम् ॥१४॥

तस्मादनन्तरत्नोत्थं कान्ति कमलमब्जज ।
व्यक्तं यस्य च वै शक्तिर्नित्या दहनलक्षणा ॥१५॥

तदनन्तदलं विद्धि दिव्यं विकसित सितम् ।
परपूर्वेण भेदेन [1]चक्रद्वित्रिगुणात्मना ॥१६॥

स्थित्वा [2]बुद्धिविकारैस्तैः सह चाष्टाभिरब्जज ।
[3]यत्राथ देवतात्वेन वाग्विकारा मृ (?ऋ) गादयः ॥१७॥

तथा कालविकारा ये चत्वारः कृतपूर्वकाः ।
तत्र रूपं हि सर्वेषां सत्तामात्रपरं स्मृतम् ॥१८॥

[4]व्यक्तिकारणध्यानाभिः साङ्गाभिरपरं तु तत् ।
तृतीयमभिमानाख्यं देवता देहलक्षणम् ॥१९॥

तस्माद्वै वायुदैवत्यं स्पर्शतन्मात्रमेव च ।
जाता यस्य स्फुटा व्यक्तिर्नानाचक्राङ्गलक्षणम् ॥२०॥

तस्मादाकाशदैवत्यं शब्दमुत्पन्नमब्जज ।
सर्वाङ्गसंहता चक्र[5]वृत्तिर्यस्यामलं वपुः ॥२१॥

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1. ग–घ–चक्रद्वित्रि
2. क-ख–बुद्धिविकारैस्तु
3. ग–घ–यत्राहिदेवतात्वेन वाग्विकारान्मृगापयः
4. क-व्यक्तिकरण···नभिः ख–व्यक्तिकरणधानाभिः
5. ग–घ–चक्रव्यक्तिर्यस्य

गीयते व्योमवृत्तं तत् प्रधानकमलालयम् ।
यस्यान्त (:) स्थानि भूतानि यस्मिन् सर्वं प्रतिष्ठितम् ॥२२॥

तस्मादुन्मेषपूर्वं हि महत्प्रलयपश्चिमम् ।
प्रवर्तते कालतानं भेदकृत् सर्ववस्तुषु ॥२३॥

वाङ्मात्रेणैव भिन्नस्य ह्यभिन्नस्यैव तत्त्वतः ।
ज्ञानादिगुणवृन्दस्य ब्रह्मणश्चतुरात्मनः ॥२४॥

नित्योदितत्वान्नित्यत्वाद्व्यापकत्वात् परं पदम् ।
पूर्णत्वात् षड्गुणत्वाच्च न कालो लब्धगोचरः ॥२५॥

शब्दादादित्यदैवत्यमहङ्कारं महामते ।
[1]मनश्चादित्यदैवत्यमहङ्कारमभूत् ततः ॥२६॥

बुद्धिप्रकाशदैवत्या व्यक्तानन्दात्मनो विभोः ।
दलादिकर्णिकान्ता या सूर्यपूर्वादिकल्पना ॥२७॥

प्रधानकमलस्यैषा मूर्तिर्गुणमयी स्मृता ।
बुद्ध्यादीनां च तत्त्वानां कारणं यदनश्वरम् ॥२८॥

अव्यक्ताख्यं महाबुद्धे ह्यभिन्नगुणमूर्तिभृत् ।
स्वगुणानधरीकृत्य स्वप्रतिष्ठं प्रवर्तते ॥२९॥

अध्यात्मलक्षणा वृत्तिः सर्वाः संहृत्य वै हृदि ।
उत्पद्यन्ते हि चैतस्माद्भावाः सर्वे द्विजोत्तम ॥३०॥

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1. अनन्त

विपद्यन्तेऽत्र वै भूतास्तस्मात् पद्म परं त्विदम् ।
चिदादित्यकलाजालं ग्राह्यग्राहकलक्षणम् ॥३१॥

संक्रान्तं यत्र स्वं धाम स्वसामर्थ्यं च [1]चेत्यपि ।
विमलाख्या विमलता [2]ज्ञानशक्तिर्ज्ञताब्जज ॥३२॥

प्रभवाख्या प्रभवता सत्यसंज्ञा च सत्यता ।
नित्याख्या नित्यता चैव प्रकाशाख्या प्रकाशता ॥३३॥

अनन्तता ह्यनन्ताख्या कला कमलसंभव ।
सहानुग्रहशक्त्या वै ज्ञेयाऽनुग्रहता परा ॥३४॥

द्विचतुष्कं कलानां यत् स्वप्रतिष्ठं हि वर्तते ।
[3]संवर्तते परं चैव पुनरेव निवर्तने ॥३५॥

परापरविभागेन [4]कलास्त्वेतार्चिता (श्चिदा) त्मनः ।
प्रोक्ताः कमलसंभूत यासामानन्त्यमुत्तमम् ॥३६॥

स्वशक्त्याधिष्ठितं कृत्वा स्वस्वभावस्वभावया ।
ग्राह्यग्राहकरूपाय एवमव्यक्तपुष्करम् ॥३७॥

समास्ते केवलं शुद्धमीषत्काललवं द्विज ।
सामान्येनैव यो भूत्वा सांप्रतं शक्तयः कलाः ॥३८॥

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1. ग–घ–चैवहि
2. क–ख–ज्ञानशक्त्यब्जता
3. ग–घ–संवर्तनेपरम्
4. क–ख–कलास्त्वेतार्चिता

[1]अस्मितालक्षणं धर्मं स्विकं सम्यङ्गिरस्य च ।
प्रवर्तते तन्निरासादानन्दमतुलं द्विज ॥३९॥

स्वप्रकाशमनौपम्यं तमिच्छेन्मन्त्रमव्ययम् ।
[2]परिच्छेद्या दिगाद्यैस्तु प्रकाशाकाशवर्तिनी ॥४०॥

कृत्वाऽऽश्रित्य कलामूर्तिं समनन्तरमब्जज ।
विहाय मध्यदेशं च प्रकाशगगनात् ततः ॥४१॥

धृतिशक्त्यासने स्वेऽथ उपविश्य यथासुखम् ।
विद्यादेहेन सूक्ष्मेण भूतदेहानुकारिणा ॥४२॥

अथानन्दकदम्बं तद्यत् स्वरूपं पृथक्कृतम् ।
रञ्जयेच्छास्त्रदृष्टेन व्यवहारं गतेन च ॥४३॥

स्वकेनालम्बनेनैव देवतालक्षणेन च ।
[3]ज्ञानानात्? सुस्थितान् पश्येदुदितान् [4]सुहृदादिषु ॥४४॥

लाञ्छनाभरणादीनि यथा न्यस्यानि विग्रहे ।
[5]स्वस्थानेष्वथ वै तस्मात्स्वदाता हृदादयः ॥४५॥

यथाशास्त्रक्रमेणैव यजेत विधिना ततः ।
एवमासनदाने तु परस्मात्तत्त्वसन्ततिम ॥४६॥

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1. क-ख–अस्मिन् विलक्षमन्धर्मात्मकम्
2. ग-घ–परिच्छेद्यदिगाद्यैः
3. (घ) ज्ञानानात्
4. ग-घ–खर्हृ्वादिषु
5. ख–स्वस्थानेष्वथिवं

उदितां प्रलयं कुर्यात् करणे तदधिष्ठिते।
निवृत्ते पुरुषार्थे तु चान्तर्वा बहिरब्जज ॥४७॥

क्रमान्मन्त्रगणं स्मृत्वा यातं मन्त्रेश्वरे लयम्।
मन्त्रशक्तिं स्वसङ्कल्पशक्त्या वाऽथ शमं नयेत् ॥४८॥

सह सङ्कल्पशक्त्या वै विद्यामूर्तिं स्वकां ततः।
स्वकल्पसु लयीकुर्यात् कलाजालं तथाऽऽत्मनि ॥४९॥

प्राग्वदानन्दसन्दोहपरिपुष्टस्तु जायते।
सृष्टिक्रमेण संहृत्य त्वाधारं यत् पुरोदितम् ॥५०॥

ज्ञानिनां विगलन्त्येषां स्वभावात् तत्त्ववेदिनाम्।
निष्कलानां महाबुद्धे निष्पन्नानां सुकर्मणि ॥५१॥

विकासमेति चान्येषां नित्याकाररतात्मनाम्।
मन्त्रक्रियारतानां च नानात्वेन समात्मनाम् ॥५२॥

धृतमच्युतशक्त्या वै ह्यपरि[1]च्युतसत्तया।
सद्विकल्पस्वरूपं च विश्वासनमिदं द्विज ॥५३॥

विधृतं विभुना व्याप्तं स्वसामर्थ्येन यद्यपि।
तत्रापि तच्छरीराणां जीवानां तन्निवासनम् ॥५४॥

स्वशक्त्याऽनुगृहीतानां तमाक्रम्य महामते।
नानामन्त्रात्मना त्वास्ते तस्मिन् नानाविधात्मनि ॥५५॥

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1. क–ख–च्युतशक्तया

संपूर्यमवि (?हि) ताना वै व्रजत्यर्चार्थ (?र्थं) सिद्धये ।
कर्मणा स्वल्पबुद्धीनां [1]स्वरूपं न जहाति वै ॥५६॥

व्रह[2]यज्ञोत्पलाद्यस्तु [3]दनावृन्दन्तु पौष्कर ।
प्रभवज्ञोपलाद्यद्वि... ... ... ॥५७॥

अनुग्रहपरो मन्त्रस्त्वेवमब्जज चाच्युतः ।
निजयत्स्वमहत्सत्तां (?नियमात्स्वामजहत्सत्तां) ज्ञानादिगुणलक्षणाम् ॥५८॥

निश्रेयसपदप्राप्तिपर्यन्तं कालवर्तिनाम् ।
विनियोगावसाने तु तेऽपि चायान्ति वै सह ॥५९॥

विलयं वासुवे (?देवे वै) तेषां क्रीडार्थमेव च ।
समारोप्य स्वविज्ञानमन्येषां भवशान्तये ॥६०॥

एवं परा मन्त्रिविभो? स तु सर्वेश्वरस्य च ।
स्थिता कमलसंभूत भूतयोनिविमुक्तये ॥६१॥

पौष्कर उवाच—

निष्क्रियस्य विभोर्नाथ त्वच्युत [4]स्याव्ययात्मनः ।
कथं मन्त्रात्मभावेन विविक्तमुपपद्यते ॥६२॥

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1. ग–प्र–स्वरूपं तं जहाति
2. ग–घ–प्रहयज्ञोपलाद्यस्तु
3. ग–तनावन्दं तु घ–दन्विवृन्दं तु
4. क–ख–स्याप्ययथात्मनः

श्रीभगवानुवाच—

तृणानां हि यथाऽऽदाने [1]नारीश्चा (?च) सं? प्रवर्तते।
स्वशक्तिः पुष्यरागस्य [2]मणेर्विकसनेऽपि च ॥६३॥

तद्वद्भगवतो विष्णोः परस्य परमात्मनः।
प्रवर्तते शक्तिचयो यस्य मन्त्रस्य गं (?स्वं) वपुः। ॥६४॥

कर्मात्मकत्वाद्यादाय पुनरेव निवर्तते।
साऽच्युताख्या महाशक्तिः शान्तसंविन्मया पुरा ॥६५॥

एवं कर्मात्मतत्त्वस्य विद्यासंपालितस्य च।
स्थितिः संप्रतिबुद्धस्य [3]इन्द्रियार्थासु शक्तिषु ॥६६॥

यथा ह्यनिल [4]पूर्णानां वृतौ स्थित्वा सुशिक्षितः।
प्रतरत्यतिसंक्षिस्था (?तो) नष्टम (?सं) व्याकुलेन्द्रियः ॥६७॥

सत्त्वशिक्षितबुद्धेर्वै व्यक्षुब्धे (?ब्धें) हसि पौष्कर।
वर्तते त्वधरीकृत्य व्यूर्ध्वे त्वाकुलचेतसः ॥६८॥

[5]एवं संप्रतिबृद्धस्तु (?स्य) शक्तयश्चेन्द्रि [6]यान्तराः।
भावमन्त्रक्रियाणां च समर्था न्यक्करोति च ॥६९॥

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1. घ—नारीश्चसंप्र
2. ग-घ—मर्णिविकर्षणेपि च
3. क—ख—इन्द्रियासु च
4. अनिलपूर्णायां वृतौ इति साधु
5. क—ख—स एवं प्रति
6. ग—घ—श्चेन्द्रियान्तरः

शुद्धसंविन्मयश्चास्ते निस्तरङ्गसमुद्रवत् ।
आमूढत्वाद्विजा (?दा) नन्दपरिस्पन्दं स्वकं पुनः ॥७०॥

शक्तिभिस्तु समारोप्य वेधवेदकतां भजेत् ।
इत्येवमुत्तमाधारस्वरूपं हि धरास्थितिः ॥७१॥

[1]जायते तत्परिज्ञानात् कर्मणां कर्मसंक्षयः ।
उदयाव्ययसंस्थानमन्तर्यागत्वदेव च ॥७२॥

नित्यमेवं हि मन्त्राणां (?चरतां) [2]वायुमूर्तिनाम् ।
मध्यदेशं समावृत्य मध्यमार्गेण संविशेत् ॥७३॥

सुव्यक्तो (?क्ते) रन्तरीभूतमात्मानं खे पुरोदितम् ।
ध्रियेभृतविधि (?धृति) यावदेतद्वै शासनं पुरा ॥७४॥

बहिस्तदनु सा वृत्तिर्भिदानां यजनाय च ।
... ... ॥७५॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
आधारासनलक्षणो नाम
द्वाविंशोऽध्यायः

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1. क–ख–ज्ञायमेतत्परिज्ञानात्
2. क–ख–चपनोवायु ग–च ऋतेवायु घ–चरतोवायु

अथ त्रयोविंशोऽध्यायः

श्रीभगवानुवाच—

एवमाधारसंस्थानं कृत्वा तदनु विन्यसेत् ।
आकजक्षेत्रदेशाद्वै यावद्द्वारावनि क्रमात् ॥१॥

[1]आधेयाधारकत्वेन तदधिष्ठातृदेवता ।
अपेक्षाप्राग्वशेनैव दिग्विदिक्षु यथाक्रमम् ॥२॥

ऐश्वरं पौरुषं प्राच्यां प्राजापत्यं तृतीयकम् ।
तत्राद्यमपवर्गादिसाधने [2]कर्मिणां हितम् ॥३॥

तत्सिद्धिसाधनत्वेन सर्वेषां चाक्रं स्मृतम् ।
प्रयाति चाङ्गभावं तु मन्त्रिणामप्यमन्त्रिणाम् ॥४॥

प्रसिद्धं सिद्धकामानां तृतीयममलेक्षण ।
स्वबुद्धिशक्त्या ह्यागसिद्धये उक्तमब्जज ॥५॥

स्वमन्त्रं व्यक्ततां नीतं यत्तत्वे नित्यसंमुखम् ।
भूतसामर्थ्यमूर्तेर्वै चित्तेः सकरणस्य च ॥६॥

वस्तुत्वेन फलत्याशु त्वसमाम्मात्रवेदिनः? ।
भक्तिश्रद्धावशेनैव सन्निरुद्धो [3]भवानि यत् ॥७॥

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1. ग-घ—आर्याचारकत्वेन
2. ग-घ—कर्मणाम्
3. ग-घ—भवादिवत्

एवं मन्त्रार्क [1]दग्ग्रश्मिजालेनाभासितं हि यत्।
ततः संकल्पमाद्यं हि नित्यनिश्चयचेतसाम् ॥८॥

मन्त्रैकशरणानां तु [2]बहिरप्यर्चने हितम्।
अन्तर्वा बहिरब्जोत्थ आ (?मा) धारादिगुदक् स्थितम् ॥९॥

निपतत्यंशुजालं च यत्र तत् पौरुषं स्मृतम्।
भगवान् [3]भूतभावानामात्मदैवत्ययाजिनाम् ॥१०॥

गुणा [4]बहुभिदश्चाशु बहिरन्तर्यथैश्वरम्।
यन्निश्चयीकृतं पूर्वं तत्प्रसिद्धिवशात्त्वपि ॥११॥

सुप्रसिद्धं च तद्वृत्ति तृतीयं हि महामते।
रुचिदिग्वीक्षमाणानामेकद्वारादिकात्मनाम् ॥१२॥

देवतायतनानां च नमतानां महामते।
शेषादिशयनानां च भूपादीनां निवेशने ॥१३॥

धर्मादिलक्षणे कार्या तद्वशादासनी स्थितिः।
इन्द्रादि लोकपालानां यज्ञादीनां तथैव च ॥१४॥

प्रयोजनवशेनैव मन्दमध्यपरायणैः।
कलशस्थं च कुण्डस्थं यन्त्रस्याराधनस्य च ॥१५॥

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1. क–ख–दृग्वह्निज्वालेन
2. ग–घ–बहिरभ्यच्यते
3. ग–घ–भावभूतानां
4. ग–घ–गुणावहि तिहाच्चाशु

एवमेवमनुष्ठेयं लोकेशानस्य पूजनम् ।
वनेऽत्र गहने विप्र सद्भूधरगुहान्तरे ॥१६॥

भूगृहे बलिभूमौ वा लोकधर्मरतात्मनाम् ।
लोके शासन [1]शास्त्रार्थं मन्त्राणां संस्थितिं सदा ॥१७॥

[2]सममन्त्रस्य दृष्टया वै कार्या कमलसंभव ।
अतत्व (ज्ञ) वद [3]ब्जोत्थ मन्त्रतत्त्वज्ञमाचरेत् ॥१८॥

नगरायतनादीनां सुस्थिराणां च सर्वदिक् ।
एवं ज्ञात्वा पुरा सम्यग्दिग्विदिङ्नियमं तथा ॥१९॥

सुयोग्यतावशेनैव [4]स्वस्यान्तष्करणाय च ।
समाचरेत् ततो न्यायं (?सं) मण्डलानां यथा शृणु ॥२०॥

सदैव शक्तिभावेन सद्रूपात्मनि वर्तते ।
स्थूलसूक्ष्मद्वयं विप्र त्वेवं सत्वात्मना सह ॥२१॥

व्यक्तिशक्तिसमूहं तु सूक्ष्मात्मन्यनुवर्तते ।
सत्ताख्येन [5]स्वरूपेण संयुक्ता सूक्ष्मदेहिनाम् ॥२२॥

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1. क–ख–शास्त्राख्य
2. ग–घ–सद्यमन्त्रस्य
3. क-ख–दब्जार्य
4. क–ख–स्वस्यान्त्यकरणाय च
5. क–स्वरूपेण···

[1]स्थूलात्मन्यब्जसम्भूत संस्थिता सर्वदैव हि।
ऊर्ध्वेऽत्र विहितो बाऽपि बहिरन्तर्व्यपेक्षया ॥२३॥

पद्मावनिसमीपे तु पक्षन्यासो विधीयते।
द्विधा सत्तात्मकं रूपं रूपं सर्वस्य (?वंस) देवहि ॥२४॥

समीपे यागभूमौ तु विहिता न्यासकर्मणि।
बृहद्रूपं (?पा) तु सर्वेषामन्योन्यारागता द्विधा ॥२५॥

मण्डलीयेषु पीठेषु यस्मादब्जसमुद्भव।
बाद (?पा) गात्रकबिंबानां द्विविधा वर्तते स्थितिः ॥२६॥

स्त्रेनोपदान्वितस्पष्टा? सुस्पष्टाऽन्या च केवला।
एवं ज्ञात्वा पुरा सम्यग् यथावदमलेक्षण ॥२७॥

पूर्ववन्मण्डलानां तु पर्यन्तन्यासमाचरेत्।
सर्वदा सर्वयागानां दलाद्व्योमदलान्तरे ॥२८॥

शब्दे प्रकाशमात्रं तु स्वदैवत्यं न्यसेद्ध्रुवम्।
व्योमबाह्ये त्वपीठानामग्निकोणादितो न्यसेत् ॥२९॥

[2]युगस्वभावमूर्ति च धर्माद्यं हि चतुष्टयम्।
तन्निविष्टं तथा भूतं [3]तद्व्यत्ययगुणं हि यत् ॥३०॥

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1. क–ख–"स्थूलात्मनि" इत्यादि "दैवत्यं न्यसेद्ध्रुवम्" इत्यन्तं सार्धं श्लोकषट्कं गलितम्
2. ग-घ–ज्ञानस्वभाव
3. ग-घ–तद्व्यत्ययगणम्

[1]सह ऋक्पूर्वसामान्यं कालभेदेन चान्वितम् ।
ततो देशे सपीठानां [2]तदुद्देशं तथैव च ॥३१॥

तदै (?वै) व [3]शब्दाकाशं तु चतुर्था (?धा) त्वेव ए(?मे)व हि ।
शरदिन्दुकलासारकान्तिभूतं तु विन्यसेत् ॥३२॥

पीठानामष्टबिम्बानां प्रादक्षिण्येन योजयेत् ।
आग्नेयादौ [4]चतुष्कार्ये ईशकोणावसानकम् ॥३३॥

धर्मज्ञानं च वैराग्यमैश्वर्यं कमलोद्भव ।
प्रागादावुत्तरान्तं तु त्वधर्ममलेक्षण ॥३४॥

[5]अज्ञानं च त्ववैराग्यमनैश्वर्यमनन्तरम् ।
चतुष्खण्डे तु वै पीठे केवले पूर्ववन्न्यसेत् ॥३५॥

[6]धर्माद्यैश्वर्यमूलं तु यथोद्दिष्टक्रमेण तु ।
बाह्यतश्चोपपीठे तु व्योमभावो (?बाह्यो) पलक्षणैः ॥३६॥

चतुष्टयभ्रमाद्यं तु [7]पादन्यासादनन्तरम् ।
पीठानामेकबिम्बोत्थं गात्राणां कमलोद्भव ॥३७॥

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1. ग-घ-सहान्यत्पूर्वं
2. ग-घ-तदुद्देशे
3. ग-घ-शब्दकोशं तु
4. ग-घ-चतुष्कं तु
5. क-ख-अज्ञानं च अवैराग्य
6. ग-घ-धर्माद्यैश्वर्यनिष्कं तु
7. क-ख-पादा⋯दनन्तरं

द्विबिम्बचरणानां तु तत्र चाभ्यन्तरे क्रमात् ।
व्यत्ययैः सहधर्माद्यैः प्राग्वद्वेद्यास्ततो बहिः ॥३८॥

[1]गात्रकेषु कृताद्याश्च चत्वारश्च यथाक्रमम् ।
साङ्घ्रिणा गात्रकाणां तु बिम्बमध्यात् तदात्मनाम् ॥३९॥

पूर्वापराभ्यां बिम्बाभ्यामाग्नेये तदनु न्यसेत् ।
परापरविभागेन धर्मस्तत्रैव तद्बहिः ॥४०॥

दक्षिणोत्तरभागाभ्यामैश्वर्यं [2]द्विज शक्तिदम् ।
उदग्दक्षिणयोस्तत्र ह्यधर्माख्यं च रूपभृत् ॥४१॥

प्राचीपूर्वापराभ्यां तु [3]अधर्मं च द्विरात्मवत् ।
[4]युगं हि कृतनामाख्यमात्मना (?नो) दक्षिणोत्तरे ॥४२॥

याम्ये प्राक् पश्चिमे त्रेता ह्यज्ञानं दक्षिणोत्तरे ।
वारुणे त्वप्यवैराग्यं द्विधा प्राक्पश्चिमे न्यसेत् ॥४३॥

सोत्तरे दक्षिणे भागे द्वापरं विनिवेश्य च ।
उत्तरे तु ह्यनैश्वर्यं [5]दिग्द्वये दक्षिणादितः ॥४४॥

बिम्बद्वये तु प्रागाद्यैर्वि[6]धान्यकलिकं ततः ।
त्रिबिम्बचरणे पीठे पद्मबिम्बे तु गात्रके ॥४५॥

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1. क–ख–गात्रक्षेषु
2. क–ख–त्विचर्शावित
3. क–ख–भ्यां तु···
4. ···नामाख्य
5. ग–घ–दिश्वये
6. क–ख–विधानकलिकम्

अभ्यन्तरेषु पादानां धर्मास्तद्बहिरस्य च।
सूक्ष्म (लक्षणरूपाश्च) साधारास्तु कृतादयः ॥४६॥

गात्रकेषु त्वधर्माद्या न्यस्तव्या मूर्तिलक्षणाः।
अथैकबिम्बपीठाग्रे पञ्चबिम्बे तु गात्रकम् ॥४७॥

यथा तदनु सार्धेन एकाग्रमवधारय।
स्वक्षेत्रेषु च धर्माद्या न्यस्तव्या व्यक्तलक्षणाः ॥४८॥

मध्यतो गात्रबिम्बानामधर्माद्यास्तथाविधाः।
तस्य सव्यापसव्याभ्यां बिम्बाभ्यां कमलोद्भव ॥४९॥

एक एव द्विधा चैव ऋग्वेदं सूक्ष्मलक्षणम्।
ततः सत्तास्वरूपं तु कृतं तदुपपक्षयोः ॥५०॥

एवं दक्षिणदिग्भागे [1]यजुस्त्रेतायुगान्वितम्।
प्रत्यक् प्राग्द्वापरं ह्युदक् [2]त्वथर्वा(?त्रे)युगनी (?वान्) कलिः ॥५१॥

द्विबिम्बचरणानां तु पीठानां कमलोद्भव।
द्विबिम्बगात्रकाणां तु विन्यासमथ मे शृणु ॥५२॥

मन्त्र (?ध्य) बिम्बेषु पादानामग्ने [3]रीशपदावधि।
परस्वरूपा धर्माद्या [4]बहुस्थूला कृतादयः ॥५३॥

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1. क–ख–ग–घ–यजुस्त्रेता
2. क–ग–साथर्वयुगः कलिः
3. क–ख–मग्नेः श्रीश
4. क-ख–बहु···ला

मध्ये (?ध्य) बिम्बेषु गात्राणां धर्माद्या परमात्मकाः ।
तत्पक्षयोस्तु साकाराः श्रुतिसञ्ज्ञा द्विधा द्विधा ॥५४॥

द्विबिम्बचरणे पीठे तदन्यत् पञ्चबिम्बके ।
[1]परस्थली (स्थूल) विभेदेन धर्माद्यास्त्वायतेषु च ॥५५॥

ततोऽधर्मादयः स्थूला मध्यतो गात्रभूमिषु ।
पद्मावनिसमीपे तु मध्यबिम्बस्य पक्षयोः ॥५६॥

सत्तास्वरूपद्वित्वेन न्यसनीया ऋगादयः ।
[2]एवमाकृतिमन्येऽपि बहिः प्राग्वद्द्वयोरपि ॥५७॥

कृतादयस्तु साकारा[3]श्चा (?त्या) त्मना द्व्यात्मना न्यसेत् ।
चतुर्बिम्बेषु पादेषु पीठेष्वेव महामते ॥५८॥

[4]अन्यत्र पञ्चबिम्बेषु न्यासक्रममयोच्यते ।
तत्र धर्मादयस्तावत् परसूक्ष्ममयाः क्रमात् ॥५९॥

सर्वान्तरस्थ (?स्था) तद्बाह्ये प्रत्यग्रे तु पदे पदे ।
ताभ्यां तदनु बाह्यस्थां बिम्बाभ्यां विनिवेश्य च ॥६०॥

[5]स्थूलत्वेन ततो भूयस्तथा रूपा युगास्तथा ।
न्यस्तव्या युग्मयोगेन स्याच्चतुर्णां यथाऽष्टधा ॥६१॥

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1. ग–घ-परस्थूलोविभेदेन
2. क–ख–एनमाकृतिमन्त्येपि
3. क–ख-द्वामनाच्चात्मना
4. क–ख–अन्यपत्रं च
5. क–ख–'''लस्सोततो

साकारस्तु ह्यधर्मात्मा गात्रकाणां हि मध्यतः।
[1]समं व्यूह्य क (जे) सम्यक् पक्षबिम्बमपि (?धि)
स्थितम् (?तः) ॥६२॥

[2]वा (?न्या) साभाव (?वाद्) द्विधैकैकं पुनरप्यत्र पूर्ववत्।
[3]त्रि प्रकारा द्विधावस्था ऋग्वेदाद्यास्ततो न्यसेत् ॥६३॥

गात्रकेष्वष्टबिम्बेषु चतुर्बिम्बेषु चाश्रिषु।
[4]विन्यासं (तेषु) चाब्जोत्थ (?त्थं) यथा तदवधारय ॥६४॥

आरभ्यान्तरबिम्बाद्यैर्बाह्यबिम्बान्तमङ्घ्रिषु।
परसूक्ष्मविभक्तेन ततो धर्मादयः क्रमात् ॥६५॥

तत्रैव पक्षदेशाभ्यां कृता युग्मयुतो (?तौ) गतः (?ताः)।
मुखसेनाद्यष्टा मूर्तिलक्ष्मणा विनिवेश्य च ॥६६॥

स्थूलभूतस्त्वधर्माद्या गात्रकाणां तु मध्यतः।
पत्रसूक्ष्मात्मना तेषां बिम्बमध्यबहिः स्थिते ॥६७॥

स्थूलात्मा सर्वऋग्वेदमेकं [5]तत्पक्षयोर्द्विधा।
पुनः सूक्ष्मात्मना चैव न्यसेत्तदुपपक्षयोः ॥६८॥

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1. ग–घ–समं व्यूहकासम्यक् पक्षबिंबमाधिस्थितः
2. ग–घ–द्वाह् वभाव
3. क–ख–त्रि ... काराद्विधाव्यवस्था ...वेद्यास्ततो
4. क–ख–विन्यासं ... चाब्ज ... यथा
5. क–ख–तच्चक्रयोः

भूत (?ता) स्तद् बाह्यसंस्थाभ्यां [1]पादाभ्यां तत्पदात्मनाम् ।
एष (?तत्) ए (?तदे) व हि तद्विप्र न्यसनीयं प्रयत्नतः ॥६९॥

एवं दक्षिणदिग्भागादुदङ्निष्ठं द्विजोत्तम ।
अथर्ववेदपर्यन्तं यजुर्वेदादिकं न्यसेत् ॥७०॥

[2]दृक्श्रोत्रपाणिपादानां करणानां यथैव हि ।
[3]सत्वैवाकातुश्च? वै (?सत्वग्वागादिकाश्चैव) विश्व (?श्वं) तथैतेषां
द्विते? ततः (?तत्तथैवेषां स्थितिस्ततः) ॥७१॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
आसनदेवतान्यासो नाम
त्रयोविंशोऽध्यायः

*

1. क-ख–पाद्याभ्याम्
2. क–ख–दिक्श्रोत्र
3. सर्वत्र विकृतान्यक्षराणि

अथ चतुर्विंशोऽध्याय:

श्रीभगवानुवाच—

पूर्वापराभ्यां द्वाराभ्यां [1]सुपर्णं सत्यविक्रमम् ।
न्यसेद्वं [2]सर्वे (सं) थानां तत्र [3]पृष्ठगते (?तं) विभोः ॥१॥

ईषत् तद्द्वारमाश्रित्य [4]हेमदण्डं (च) मन्दिरे ।
संमुखं सम्मुखे द्वारि भूगतं विधृताञ्जलिम् ॥२॥

दक्षिणोत्तरभागाभ्यां द्वाराभ्यां कमलोद्भव ।
गदाचक्रे ज्वलद्रूपे विन्यस्ते तत्परायणे ॥३॥

चण्डादीनां पुराष्टानां [5]चतुर्द्वारगतौ स्थितः (?तिः) ।
प्रकाशितावग (?द्यव) स्थानां सेव (?वा) यागेषु भूगताः ॥४॥

क्रमेण तु गतं तेषां [6]शोभाष्टगतमष्टकम् ।
शोभाष्टकयुते यागे वज्रनाभादिकं हि यत् ॥५॥

उपशोभाष्टकार्थानां यागानामथ तद्गतम् ।
न्यस्तत्र्यमष्टकमिदं तृतीयं क्रमशो द्विज ॥६॥

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1. ग–घ–सुपत्यस्सत्य
2. ग–घ–सर्वथाधानाम्
3. ग–घ–तत्रपृष्ठगतम्
4. क–ख–हेमदण्डं ममाथिरे ग–घ–हेमदण्डममन्दिरे
5. क–ख–द्वारगतो
6. क–ख-शोभाष्टगणमष्टकम्

लोहिताक्षो महावीर्यस्त्वप्रमेयः सुशोभनः।
वीरहा विक्रमो भीमः शतावर्तस्तु चाष्टमः ॥७॥

त्रयोऽपि शोभानुगत [1]मन्यशोभाष्टकं द्विज।
तत्राष्टकमिदं चान्यच्चतुर्थं क्रमशो न्यसेत् ॥८॥

अनिवर्ती महावर्तो [2]नागहा सर्वजित् स्थिरः।
जयन्तो [3]भयकूर्मादि त्वष्टमं कमलोद्भव ॥९॥

उपद्वारेषु यागानामिदं षोडशकं क्रमात्।
प्रदक्षिणेन प्राग्भागाद् द्वौ द्वौ चण्डप्रचण्डवत् ॥१०॥

दृढव्रतो बहुशिरा महाकायो महाबलः।
जितक्रोधो दुराधर्षो महोत्साहस्त्रिविक्रमः ॥११॥

अनिलो दुष्टहार्ऽचिष्मान् [4]सर्वदृग्दुरतिक्रमः।
विषमो गहनो मेघः षोडशैते मयोदिताः ॥१२॥

चतुरश्रेषु यागानां वह्नेरीशपदावधि।
चतुष्टयमिदं विप्र न्यसनीयं यथाक्रमम् ॥१३॥

[5]ऊर्जितश्चामृताङ्गस्तु सर्वाङ्गः सर्वतोमुखः।
कोणानामेकबिम्बानामित्युक्तं कमलेक्षण ॥१४॥

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1. क–ख–मन्यथोक्ताष्टकम्
2. क–ख–दर्पहा सर्पहा इति स्यात्
3. ग–घ–भयकुम्मानि (भयकुन्मानि)
4. क–ख–सर्पविग्दुर
5. क–ख–ऊर्जितश्च भृशाङ्गस्तु

[1]द्विबिम्बानां सदुद्देशात् तत्पादान्तं बहिः पुनः।
चतुष्टयं योजनीयं न्यासकाले द्विजं महत् (?द्विजोत्तम) ॥१५॥

शुभाङ्गो वरदश्चैव वागीशः शब्दविक्रमः।
विद्धि शङ्खविशेषास्ते सूक्ष्मस्थूला यथाक्रमम् ॥१६॥

इदमुक्तं यदुद्दिष्टं मण्डलानां पुरा मया।
आधारदेवताव्यूहं पीठामरगणान्वितम् ॥१७॥

द्वारेशानुगते (?तो) सार्धं (?र्धम) श्रीणा (?र्णां) नाथ गणं हि यत्।
सर्वेषामर्चनं[2] विप्रा (?प्र) दाराध्या (?विदध्याद्) हृदयान्वितः ॥१८॥

स्वसंज्ञाप्रणवोपेता नमस्कारपदानुगाः।
या [3]पनस्थूलसूक्ष्माख्या युक्ताऽन्येषां पदेन तु ॥१९॥

आत्मनेतिपदोपेताः स्वाहान्ता होमकर्मणि।
चित्तसम्प्रतिपत्त्यर्थं [4]मा (?र्थंसा) राधारादथाब्जज ॥२०॥

यथाक्रमेण सर्वेषां [5]ध्यानमार्गक्रियामलम्।
[6]शान्त मुज्झिततच्छेदं स्थितमन्तर्मुखं स्थितम् ॥२१॥

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1. क–ख–इदमर्धं लुप्तम्
2. ग–घ–विप्रवाराध्या
3. क–ख–या पुरः स्थूल
4. घ-माधारा ··दथाब्जज
5. ग–घ–ध्यानक्रणियामलम्
6. क–ख···मुज्झितत ग–घ शान्तमुज्झिततच्छिष्टम्

आधेयोल्लिखिताकारमाधाराख्यं स्मरेत् प्रभुम् ।
कूर्ममुद्रान्वितं कूर्मवक्त्रं निष्टप्तरुक्मभम् ॥२२॥

शङ्खपद्मधरं कूर्मं स्वस्तिकेन स्थितं स्मरेत् ।
मुञ्चन्तमनिशं तेजो देहाद्भीषणमुत्कटम् ॥२३॥

तिर्यगूर्ध्वं तदाधारं [1]ज्वलामालमिवोज्ज्वलम् ।
अनन्तशशिसङ्काशमनन्तमथ संस्मरेत् ॥२४॥

सहस्रफणमालाढ्यं सहस्रफणभूषितम् ।
स्वपाणिसंपुटेनैव शोभवत् स्वाङ्ग[2]भूषितम् ॥२५।

सितरविन्दशङ्खाक्षसूत्र [3]चक्रकरान्वितम् ।
[4]पतनाशङ्कबुद्धेर्वै वित्रस्तमनसस्तु च ॥२६॥

मा भैरित्य[5]भयं यच्छन्मात्रब्रह्मभुवनस्य च ।
[6]निश्शेषरक्तहेमाभां [7]प्रावृट्श्रियमिवोज्ज्वलाम् ॥२७॥

पद्मासनेनोपविष्टां ध्यायेद्बद्धाञ्जलिं धराम् ।
फुल्लकुन्दावदातं च सितस्निग्धजटाधरम् ॥२८॥

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1. ग–घ–ज्वालामालामिव
2. क-ख–ग-स्वाङ्गभूतलम्
3. क–ख–सूत्रचक्रान्वितम्
4. क–ख–पातानागकयुद्धेर्वै
5. क–ख–त्यभयं य ¨ दा ब्रह्म
6. ग–घ–निश्शेषरत्नहेमाभाम्
7. ग–घ–प्रावृट् कारिपोज्वलाम्

ध्यायमानं सितं शङ्खं मुक्तादामैरलंकृतम्।
विस्तीर्णसर्वावयवं विक्षिप्तोरुद्वयस्थितम् ॥२९॥

विक्षिप्तजानुपादं च संस्मर्तव्यं पयोनिधिम्।
[1]सुपीताम्रफलश्यामपाणिपादतलोज्ज्वलम् ॥३०॥

रक्ताक्षं च तदा विप्र कीर्णकेशं सिताननम्।
पद्मासनेनोपविष्टमक्षमालासमाकुलम् ॥३१॥

पद्ममुद्रान्वितं पद्मं सुदीर्घचरणं स्मरेत्।
तुहिनाच्छोपलस्वच्छमुक्ताफलशशिप्रभाः ॥३२॥

मृगेन्द्रस्कन्धवदना धर्म [2]ज्ञानादयश्चतुः।
पद्मरागप्र[3]वालादि सद्दाडिमफलोज्ज्वलाः ॥३३॥

अन्तर्दयोपरक्ताश्च राजराजेश्वरोपमाः।
द्विरष्टवर्षवद्दिद्धि चत्वारो धर्मपूर्वकाः ॥३४॥

हेमचम्पकखद्योत हरितालदलोज्ज्वलाः।
वाजिवक्त्रा स्मृताः वेदाः संपूर्णनरलक्षणाः ॥३५॥

[4]एवं वृषेन्द्रवदना युगा ब्रह्मन् कृतादयः।
सुपक्वाम्रातसीपुष्पनीलाब्जशुकसन्निभाः ॥३६॥

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1. क–ख–सुखित्वाम्र
2. ग-घ-ज्ञानादयच्छवा
3. क–प्रवालावि···लोज्वला ग–घ–प्रवालानिरम्प्राम्प्रवलोज्वल
4. क–ख–एवं···वदना

सर्वे सद्रत्नसत्पुष्पसदलङ्करणान्विताः ।
शङ्खपद्मधराः सर्वे वराभयकरास्तु वै ॥३७॥

आधेयचक्रविन्यस्तमस्तकाः स्वात्मसिद्धये ।
समर्पितान्तःकरणा परस्मिन् मन्त्रकारणे ॥३८॥

युगान्तार्काग्निसङ्काशखगो (?ग) मण्डलमध्यगम् ।
स्वमुद्राव्यप्रपाणिं च वल्गन्तं हेतिराट् स्त (?स्म) रेत् ॥३९॥

[1]चिन्त्यमव्यक्तपद्मं तं हिमहेमाग्निभास्वरम्
शान्तमष्टभुजं सौम्यं संस्थितं स्वस्तिकेन तु ॥४०॥

स्फटिकोपलकान्ति च चिद्घनानव (?नप्रभ) मव्ययम् ।
सर्वशक्तिनिधिं ध्यायेदमूर्तिं (?र्तं) चित्प्रभाकरम् ॥४१॥

सर्वेष्वपि भवान्तस्थं तत्राधारात्मना (?नो) विभोः ।
स्वसत्ताभासितं सत्त्वं गुणसत्त्वाद्विलक्षणम् ॥४२॥

निभवं विद्धि विप्रेन्द्र [3]ज्वालौघं कच्छपात्मनः ।
स्वभोगं नाग [4]नाथस्य ... क्षितकाञ्चनित्यया (?तप्तकाञ्चनसंनिभम्) ॥४३॥

आसारमामृतं दिव्यं वीच्योघैस्तु समन्वितम् ।
क्षीरोदकीयं विभवं परिज्ञेयमनश्वरम् ॥४४॥

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1. ग–घ–चित्तमव्यक्त
2. ग-घ-सर्वेष्वपि च भावान्तस्तत्राधारा
3. क–ख–ज्वालोपकुम्भचात्मन
4. ग–घ–नाथस्य मुक्षित: काञ्चनीयया

[1]बीजकोशं सकिरासं (?केसराढयं) कमलस्य दलान्वितम् ।
[2]स्वशक्तिनी (?स्वशक्ति) प्रवृत्तीनां मया विभवमप्रकृत्
(?मायाविभवरूपकृत्) ॥४५॥

विमलादिकलाजालं पौरुषं विभवं स्मृतम् ।
[3]विभोर्मन्त्रात्मनश्चेदमशेषममरार्चितम् ॥४६॥

[4]आमहन्मन्त्रनाथेभ्यो नानामन्त्रगणं हि यत् ।
स्वशक्तिनिचयोपेतं तद्विष्णोः परमात्मनः ॥४७॥

विभवं कमलोद्भूतं ज्ञात्वैवं स्वं यजेत्तदा ।
पीठवेदिबहिष्ठानां प्रागुक्तानां द्विजोत्तम ॥४८॥

लोहिताक्षादिकानां तु [5]ध्यानस्यातः परं शृणु ।
लोहिताक्षादयश्चाष्टौ वर्णतस्वपतो (?तपनो) ज्वलाः ॥४९॥

ज्वलत्परशुहस्ताश्च [6]भ्य (?भ्य) स्तं मुदितमानसाः ।
चतुर्थमष्टकं यद्वै ह्यनुवर्तिपुरस्सरम् ॥५०॥

तदाऽनन्तकं विद्धि [7]स्वस्य नद्यु (?चाम्यु) दया करम् ।
दृढव्रतादयः सर्वे [8]षोडशोपप्रवेशकाः ॥५१॥

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1. ग–घ–बीजकोशं सकेरासं कमस्याग्रमं हि यत्
2. क–ख–···मयाविभव
3. क–ख–···मम···त्मनश्चेवं अशेषपुरार्चितम्
4. क–ख–···महन्मन्त्र
5. क–ख–ध्यानं सातः परम्
6. ग–घ–श्चाप्यास्तम्?
7. क–ख–स्वस्य···करम्
8. क–ख–षोडशो···काः

महामुद्गरहस्ताश्च स्वाश्रयद्युतिलक्षणाः ।
ऊर्जिताद्यास्तथैवं वीरा गृहीतमुसलास्तु ते ॥५२॥

कान्तितः कोणभूभागा लक्षणात् (?गलक्षणा) कमलोद्भव ।
सर्वे चार्वम्बराश्चैव द्विभुजाश्चारुकुण्डलाः ॥५३॥

प्रसन्नवदनाः सौम्यास्त्रैलोक्योद्धरणक्षमाः ।
हारनूपुरकेयूरपूर्वैर्द्वा [1](?स्र्थ) श (?छ) विग्रुताः ॥५४॥

तदाज्ञाप्रेक्षकाश्चैव दुष्टदोषोपशान्तिदाः ।
बलेन महता क्षिप्तदेवासुरमहोरगाः ॥५५॥

एकवीरासहायाश्च त्वप्रयत्नेन लीलया ।
आब्रह्मभुवनं शश्वत् परिवर्तनकृत्क्षमाः ॥५६॥

गदागरुडचक्राणां चण्डादीनां महामते ।
यथावदुक्तं हि पुरा भूयः किं कथनेन हि ॥५७॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
आधारासनदेवतालक्षणो नाम
चतुर्विंशोऽध्यायः

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1. ग–घ–द्वारर्थेशविद्युतः

अथ पञ्चविंशोऽध्यायः

पौष्कर उवाच—

वृत्तिस्थानानि भगवन् त्वच्छासनरतात्मनाम्।
हितार्थं ज्ञातुमिच्छामि त्वत्सकाशाच्च सांप्रतम ॥१॥

[1]सत्यव्यूहं च सद्भेदैः सहमूर्त्यन्तरैस्तथा।
प्रादुर्भावैर्द्विजश्रेष्ठ प्रादुर्भावान्तरैर्विना ॥२॥

[2]यदन्यदेवताकारं तदा सारसलाञ्छनम्।
निषिद्धं वैष्णवानां च सामान्यानां सदाऽर्चने ॥३॥

किं पुनर्मन्त्रतत्त्वज्ञ तत्पारम्यरतात्मनाम्!
[3]तदाराधनसिद्ध्यर्थे दीक्षितानां महात्मनाम ॥४॥

नमस्कुर्याद्विमूर्त्यंशं दृष्टं वा [4]संश्रुतं स्मृतम।
पूजनीयमनुज्ञानमाराध्यानां बहिः क्वचित् ॥५॥

कदाचिद् दृष्टसिद्ध्यर्थं [5]स्वाङ्गमोभि? रचर्चितम।
स्वातन्त्र्येणोपचारैस्तु शुद्धस्येषां न दोषकृत् ॥६॥

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1. क–ख····भेदैः
2. यदद्यदेवताकारं तदा लाञ्छनम्
3. क–ख–महात्मनाम्
4. क–ख–सद्यु तम् ग–घ–सशृतम्
5. क-ख–स्वाङ्ग मो····तम्

पौष्कर उवाच—

त्वत्तोऽहं दातुमिच्छामि विशेषेण जगत्प्रभो।
उपादेयादिकं भेदमाश्रयाणां यथार्चितम् ॥७॥

श्रीभगवानुवाच—

उपादेयानि विप्रेन्द्र वृत्तिस्थानानि मे शृणु।
सवाचकानां वाच्यानां सदाराधनसिद्धये ॥८॥

भूतेभ्य[1]स्त्रितयं पूर्वं तत्प्राक्सामान्यलक्षणम्।
चलाचलविभागेन पीठवत्पृथिवी पुनः ॥९॥

हेमादिनानाप (?पा) त्राणां मृत्काष्ठोपलजन्मनाम्।
स्वङ्गास्थिघटितानां च कलशानां तथैव हि ॥१०॥

[2]शुभपर्णपुटानां च गालितं सास्थितं जलम्।
स्थलमल्लककुण्डानां स्थिरसंचाररूपिणाम् ॥११॥

प्रदीप्तो [3]धूमनिर्मुक्तो सेन्धन (?) श्शस्यतेऽनलः।
पूर्वोक्तद्रव्यभेदोत्थे चतुरश्रादिलक्षणे ॥१२॥

केवले भद्रपीठे वा [4]पद्माद्यैर्मध्यतोदि (?हि) ते।
एवं रूपेषु पीठेषु प्रमाणोनेषु चाब्जज ॥१३॥

विविधेष्व [5]प्रणालेषु काश्रयेषूज्झितेषु च।
बृहत्प्रवालसद्रत्नमहामुक्ताफलोपरि ॥१४॥

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1. क–ख–स्त्रितयं ... तत्प्राक
2. क–ख–शुभवर्णपटूनांच संस्थिताञ्जलिम्
3. क–ख–धूपनिर्मक्तो
4. क–ख–पद्मरद्यं ... विते
5. क -ख - ष्वप्रमाणेषु

सूक्ष्मे तन्निकरे वाऽथ संभवे सति पद्मज।
क्षौमकार्पासकौशेयवस्त्रजाले सितेऽहते ॥१५॥

[1]मार्गे चर्मणि भूमिष्ठे कम्बले कुतपेऽब्जज।
पृथग्भूतेऽथवा चाभि (बु?) क्तलक्ष्मीप्रसारिते ॥१६॥

[2]ग्राम्यैर्वृध्द्गणैः कृत्स्नैस्त्वारण्यैस्तण्डुलैस्तथा।
[3]क्षोदितैर्गन्धसंमिश्रैर्विधिवत् संप्रसारितैः ॥१७॥

गन्धक्षोदैस्तु विविधैस्स्थूलैर्धूपाधिवासितैः।
[4]गर्भैर्वा [5]स्थगितै [6]स्थाना (?तैः) स्थातैः पुष्पैः पत्रैश्च शाड्व
(?द्व) लैः ॥१८॥

स्वतन्त्रैस्सितरक्ताद्यै रागै रेखाविवर्जितैः।
मधुक्षीराज्यदध्यन्नभक्षैः पात्रस्थले स्थितैः ॥१९॥

फलमूलैस्तथा सिध्दैश्शाकैः [7]खण्डैश्च तानितैः।
[8]निवृत्तो चैत्यसंज्ञे तु मण्डले सप्तमेखले ॥२०॥

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1. मार्गे चर्मणि कृष्णाजिने
2. ग–ग्राम्यैर्वृध्दागणैः घ–ग्राम्यैर्वृध्दान्गणैः
3. क–ख–क्षौमितैः
4. दर्भैः इति स्यात्
5. ग–स्थगिते
6. क–ख–स्थानापुष्पैः
7. क–ख–कण्डैश्चतादितैः। ग–घ–खण्डैश्चशाद्वलं इति लिखित्वा पश्चात् खण्डैश्च तानितैः इति लिखितमस्ति
8. क–ख–निवृत्तो च संज्ञे

चतुः शृङ्गे[1] न मे वील्ये न लिंगे कुलिशोदरे :
न शूल शृङ्ग[2] कोटीनां दिनत्र्यक्षा (?क्ष) फलेषु च ॥२१॥

करञ्जाद्येष्वपूज्येषु [3]त्वन्येष्वेव हि पद्मज ।
पुष्पेषून्मत्तकाद्येषु त्वज्ञातेषु विशेषतः ॥२२॥

निन्दितेषु च पत्रेषु कमण्डलुगतेऽम्भसि ।
[4]तत्र (?नेर्योनि) संस्थाप्य संस्थिते मण्डलादिके ॥२३॥

[5]विना शङ्खदलं विप्र तथा शुक्तिकवाटकम् ।
न कपालाकृतौ पत्रे करवे भावदूषिते ॥२४।

[6]शब्ददुष्टो व (?च) म त्य (?न्य) स्मिन् [7]रक्ते वै स्थण्डिलादिके ।
स्वाश्रयेषु यथा देवै (?वा) श्चातुरात्म्यादयोऽर्चिताः ॥२५॥

निराश्रयैर्नरैर्भक्तैर्नासाबास्तेऽर्चनाय च
विनोदितैर्विशेषाख्यैर्हृच्चक्रकमलैः सह ॥२६॥

हितं हितानुज्ञानानामाधाराणां परिग्रहम् ।
कर्मिणां फलकामानां मन्त्रात्मा संप्रयच्छति ॥२७॥

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1. क–ख–चतुश्शृङ्गा न मे कुलि
2. क–ख–न शूल-विन
3. क–ख–त्वद्योष्वेवहि
4. क–ख–तत्रश्रोयोनि
5. –क–ख–विनाशवदलम्
6. क–ख–शब्दमुष्टोवमन्यस्मिन्
7. क–ख–नृत्तवं

सद्यो वृत्तवशात् [1]ब्रह्मन्ननुरूपफलं हि यत् ।
सामान्यादप्यसामान्या[2]दामाया (?चामा) दूभूतलक्षणात् ॥२८॥

[3]अचलप्राप्ति (?प्तिं) वा भूतिप्राप्ति (?प्तिं) विप्राविनश्वरीम् ।
परिवर्तन [4]रूपा च सा पुनश्चलल्लक्षणा ॥२९॥

सप्रभूताञ्जलाद् वृष्टिलाभः समुपजायते ।
[5]वृष्टिरल्पतरा चैव [6]यावज्जीवं तु पौष्कर ॥३०॥

[7]नित्यं निरामयत्वं च वह्नेर्वृत्तौ तु मन्त्रिणाम् ।
हेमाद्युत्थेषु पीठेषु मन्त्री कमलसंभव ॥३१॥

प्रतिपत्तिगणं श्रेष्ठं नृपेभ्यः सर (?म) मा (?वा) प्नुयात् ।
प्रवालाद्यैरधिष्ठानै [8]स्तेजोवृत्तिमनुत्तमाम् ॥३२॥

[9]धृतिं समृद्धिं पूजां च साजि (?र्जि) ताद्वसुसंचयात् ।
प्राप्नोत्याराधनाच्छश्वदाराध्या कमलेक्षण ॥३३॥

गन्धाधाराच्च सौभाग्यं कुलाधारान्महत्सुखम् ।
संपूजनात्कुशादीनां पृष्ठे वै मन्त्रराट् सदा ॥३४॥

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1. –क–ख-वशात्–ब्रह्मरूपफलम्
2. क–ख–न्यानामावात्
3. क-अर्धद्वयं लुप्तम्
4. ख–परिवर्तनपाश्च
5. ग–घ–पुष्टिरल्पतरा
6. क–ख–यावज्जोवं तु
7. क–ख–वृत्तौ तु
8. ग–घ–तेजोवृत्ति
9. ग–घ–धृतिस्समृध्दिपूजाम्

ददाति मनसः प्रीतिमतुलाममलेक्षण।
रागाधारगतो मन्त्रः कामभोगमनुत्तमम् ॥३६॥

संयच्छत्यविरुद्धं च द्रविणेन समन्वितम्।
मधुक्षीराज्यपूर्वेषु त्वाश्रयेष्वखिलेषु च ॥३७॥

[1]पूजनं मन्त्रनाथस्य दीर्घायुष्यं प्रयच्छति।
तथैव विपुलां [2]कीर्तिं धर्मनिश्चयक्षमाम्। (?अधर्मनिचयक्षमाम्) ॥३८॥

एतानि पुनरब्जोत्थ [3]संभवानां फलानि च।
भजन्ति नूनं [4]नानार्थमुद्यमाद्यन्महामते ॥३९॥

देशं कालं तथा [5]द्रव्यं महत्त्वादिव्यपेक्षया।
याति मोक्षाङ्गभावं (?वं वै) नैष्ठिकानां महात्मनाम् ॥४०॥

सदे (?दै) व जीवमुक्तानां [6]भक्तानां भावितात्मनाम्। ॥४१॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
वृत्तिविचारो नाम
पञ्चविंशोऽध्यायः

(समुदितश्लोकसंख्या ४० १/२)

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1. ग-घ-पूजानान्मन्त्र
2. ग-घ-विफलां कीर्तिमघमं निचय
3. क-ख-संपान्ननाम्
4. ग-घ-नानार्थमुत्तमाद्यं महा
5. क-ख-भाव्यं महत्त्वादव्यपेक्षया
6. क-ख-मुक्तानां भावि

अथ षड्विंशोऽध्यायः

श्रीभगवानुवाच—

यद्वृत्तो विहितं यद्वै देशकालवशाद्द्विज।
अखण्डितं भोगजाकं पावनं प्रीतिवर्धनम् ॥१॥

मान्त्रान्तमर्घ्यपूर्वं तु वस्त्रालंकारसंज्ञकम्।
सुसंपूर्णं च तद्भक्त्या श्रद्धया विनिवेद्य च ॥२॥

पुरुषाशनमात्रं तु व्यञ्जनेन समन्वितम्।
प्रापणं [1]परमान्नाद्यमन्नाद्यमतिभूतये ॥३॥

विहितं शुद्धशालिभ्यस्तद्वदेव हि पौष्कर।
लक्षणं लेह्यपेयाख्यशो (?चो) ष्यधानामिधायिनाम् ॥४॥

विधिवत् षड्रसोत्थानां पावनानामथाध्व (?थो वे)तः।
भक्तिश्रध्दावशाच्चैव प्रत्येकस्य [2]त्वनेकता ॥५॥

विशेषयागे विहिता नित्ये वा सति संभवे।
यस्मात्प्रागात्मसात्कुर्याद्भोगशक्तिमनश्वरीम् ॥६॥

व्यक्ता [3]गुर्वादिवक्त्रेण भुनक्ति तदनन्तरम्।
[4]भोगत्वमुपचारस्य भोजनाद्विहितं त्वितः ॥७॥

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1. क—ख—परमन्नाद्यमन्यार्थमति
2. ग—घ—त्वनेकधा
3. ग—घ—गुर्वादिवक्त्रैस्तु
4. क—ख—भोग—विहितम्

तस्यां नित्ये यथाशक्ति निमित्ताराधने तु वा।
श्रद्धापूतेन मनसा प्रीतयेऽतिजगत्प्रभो ॥८॥

निवेदनीयमेकैकं भोगं भोगाप्तयेऽब्जज।
तत्रासनादिभिर्भोगैर्व्यक्तैर्व्यक्तिस्थमर्चयेत् ॥९॥

द्विरष्टाष्टकसंख्यैस्तु क्रमशो नरनाथवत्।
मण्डलादौ तु वाऽन्यत्र स्मृत्वा मन्त्रमयं वपुः ॥१०॥

व्यक्तोपयोगभोगोपमूर्तं संयोज्य चेतसा।
कृत्वा पाणितलस्थं च त्वर्घ्यस्रक्चन्दनादिभिः ॥११॥

विलेपनैरलंकारैर्नेत्रवस्त्रैर्विनाऽब्जज।
एतानि कर्णिकोर्ध्वे तु योजनीयानि वै विभो ॥१२॥

विनिवेद्य निधायान्ये बलिभूमेर्बहिर्द्विज।
योक्तव्यमग्निमध्ये तु समिद्भिस्सह सर्वदा ॥१३॥

सर्वाण्यन्नविशेषाणि चन्दनादीनि [1]यान्यपि।
सदन्तकाष्ठताम्बूल [2]मुत्कटक्षारवर्जितम् ॥१४॥

दाप्यानि लक्षहोमे तु आसनादीनि यानि च।
मधुलवणपानाम्बु [3]कटुतैलोज्झितानि च ॥१५॥

[4]कृत्वा यागं यथा शास्त्रमग्नौ मन्त्रार्चनं पुरा।
आज्येन तर्पयेत् पश्चात् घृताक्तैस्सतिलैः फलैः ॥१६॥

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1. क–ख–चान्यपि
2. क-ख–मुत्कटाक्षर
3. क–ख–कटुतैलान्वितानि च
4. क–ख–कुरव यागम्

वापीह्रदनदीदेवखातादिषु जलान्तरे ।
[1]फलस्रगर्घ्यगन्धैस्तु [2]सतोयाञ्जलिभिर्द्विज ॥१७॥

[3]अर्चनीयं यथा कामं मन्त्रनाथमतन्द्रितैः ।
[4]संग्रहे (?हैः) पात्रगं कृत्वा घटे वा (?प्रा) गर्जितं जलम् ॥१८॥

तत्र मण्डलवत्पूज्यं [5]श्रद्धया संभवे सति ।
वस्त्रालंकारनेत्रादि विनिवेद्य त्वहिन्र्यसेत् ॥१९॥

कर्पूर[6]चेन्दनक्षोदं कुङ्कुमागुरुभावितम् ।
[7]विविधं पुष्पजालं च [8]तत्र साध्यं तु निक्षिपेत् ॥२०॥

धातुपाषाणमृत्काष्ठरत्नौषधिचितेषु च ।
सपद्मेषु च पीठेषु चक्रयुक्तेषु वाऽब्जज ॥२१॥

द्वितयेनोपरिष्टात्तु उषितेषु तथैव च ।
द्वारायाश्र (?रयाश्रि) तया वीथीपीठं रेखान्वितेषु च ॥२२॥

चतुरश्रादिभेदोत्थनानाकृतिधरेषु च ।
एवं वा भद्रपीठेषु केवलेषु द्विजोत्तम ॥२३॥

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1. ग–घ–फलस्रगवर्घ्ये स्रगर्घ्यं इति स्यात्
2. क–ख–सतोऽञ्जलि
3. क–ख–इवमर्घं गलितम्
4. क–ख–पात्रं कृत्वा गर्जितम् ।
5. क–ख–सात्पूज्यश्र···संभवे
6. क-ख-चन्दन
7. ग–घ–विधाय पुष्प
8. क–ख–तत्र–तु

ध्यात्वा मण्डलवद्देवमर्चनीयं यथाविधि।
मानसैः सूर्यबिम्बस्थं तद्वद्धृत्पुष्करान्तरे ॥२४॥

किंतु तत्र विशेषो यः तन्मे निगदतः शृणु।
द्रव्याणां भूतजा[1]तानां ह्यसंपत्तिर्यदा बहिः ॥२५॥

तदा संकल्पसंभूत [2]मृद्व (?द्रव्यै) रर्चनं कृतम्।
विलक्षणचिदानन्दप्रकाशवपुषो विभोः ॥२६॥

मूर्तिमन्त्रात्मकं रूपं ध्यात्वा संकल्पसिद्धिदम्।
संभवे सति भोगानां चिदानन्दकदम्बवत् ॥२७॥

स्मृत्वोच्चरेद् द्विधा मन्त्रं सुविशुद्धेन चेतसा।
सद्दर्श[3]र्चयेद्भोगैरमूर्तैश्शब्दलक्षणैः ॥२८॥

वृद्धिं समुपयातं तैः स्मरेत्तद्भावितैः क्रमात्।
ध्यातृध्येयवि[4]भागेन त्विष्टे वै तदनन्तरम् ॥२९॥

विलाप्य स्वं मनोबुध्दौ तद्युक्ता सा परात्मनि।
आत्मानं तन्मयीकुर्यान्निरस्तकरणैः स्वयम् ॥३०॥

केवलेनास्य रूपेण सर्वशक्तिमयेन च।
चिद्विशिष्टनरेणैव ततोऽब्जज शनैश्शनैः ॥३१॥

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1. क-ख–जातानां तुभ्यं सपतिः
2. ग–घ–मृद्वक्तैरचंनम्
3. क–ख–भोगैरमूर्तैः
4. क–तदनन्तरम्

निस्तरङ्गस्थितेनैव स्वतन्त्रत्वं [1]मह [त्र] ये।
स्वचैतन्यं [2]पृथक्कुर्यादिच्छया पुनरेव हि ॥३२॥

बहिर्यागप्रसिद्ध्यर्थं शश्वद्योगफलाप्तये।
प्राप्त्यर्थं त्वणिमादीनां तथा मन्त्रात्मनाऽऽप्तये ॥३३॥

प्राग्वदाकारवत् स्मृत्वा सप्तलोकसमुद्भवैः।
महद्रूपैः [3]प्रभूतैस्तु चोत्कृष्टतरलक्षणैः ॥३४॥

भोगैर्नृत्तैर्गीतवाद्यैर्जयशब्दाद्यलंकृतैः।
समर्चयित्वा तदनु [4]संस्मृते संस्मृतेऽर्चिते ॥३५॥

बहिस्त्वभिमताधारे विभाव्यः प्रतिरूपितः।
मन्त्रनाथो महध्दाम दर्पणो वृत्तिरन्तगे (?दर्पणोदरवृत्तगः) ॥३६॥

[5]इत्येतत् श्रध्द वै (?श्रध्दयैव) विं (?वि) षयं नैष्ठिकस्य च।
सुपदे पूर्ववध्द्यानं विलाप्यं चारुलक्षणम् ॥३७॥

वाच्यवाचकयोगेन स्वमन्त्रं तेजसां निधिम्
अपसव्येन मार्गेण त्वाकृष्टा [6]हृदयं (?ये) न्यसेत् ॥३८॥

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1. ग–ह–महत्त्रये
2. क–ख–पृथक्कुर्याच्चयत्पुनरेव हि
3. ग–घ–प्रवृत्तैस्तु
4. क–ख–संभृते ··· ते
5. ग–घ–इत्येव बुद्धेर्वै विषमम्
6. ग–घ–हृदयात् न्यसेत्

सह स्ववायुना सम्यक् सध्दामाधिष्ठितासने।
सुलक्षणेऽर्चादेशे वा द्रव्यार्थे सर्वतोऽब्जज ॥३९॥

तद्विनान्यत्र मन्त्रेशं [1]तस्मादभ्युदितं स्मरेत्।
व्यक्ताकृतिधरं चैव साङ्गं सावरणं द्विज ॥४०॥

आराधनक्रमेणैव प्रविलाप्य यथा पुरा।
युगपत् सह सर्वेषां संप्रवेशक्रमेण च ॥४१॥

कृत्वा चानुगतां बुद्धिं स्वदेहस्थेन वायुना।
शश्वदाकृष्य बुध्दिस्थं मध्यमार्गेण पौष्कर ॥४२॥

कुर्याच्चैतन्यविश्रान्तं हृदब्जगगनोदरे।
एवं हि त्रिविधं यागं हार्दान्ते समुदाहृतम् ॥४३॥

द्रव्यैर्ह्यलक्षणैः पूर्वं चिदचित्सदृशैः परम्।
दुर्गतैः सुशुभैः स्वल्पैरङ्कितैः स्थापितैर्बहिः ॥४४॥

तृतीयमब्जसंभूतं [2]क्रमाद् तत्प्राप्तिभावनात्।
[3]हृद्यागो यस्तु भोगेशो संयोगान्मोक्षमृच्छति ॥४५॥

संभोगमपवर्गं च तद्वद्बहिर्व्यञ्जनं पुनः।
कर्मसन्यासिनां विप्र कर्मिणां प्रददाति च ॥४६॥

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1. क–ख–तस्मादप्युदितम्
2. क–ख–क्रमा–प्रान्तनिनावतात्
3. क–ख–हृद्यशो···सायागक्षमृच्छति

[1]आहूतः प्रविशेद्यत्र [2]मन्त्रनाथो हि संमुखः।
तत्प्रागपेक्षया[3] कार्यं धर्मादीनां निवेशनम् ॥४७॥

सांमुख्यं भजते यस्मात् साध (?स) नः परमेश्वरः।
तदासनं हि चिद्रूपं सिद्धमेतत्स्वाहनात् ॥४८॥

तत्पीठवसुधोद्देशं मण्डलादिषु वृत्तिषु।
आत्मनः प्राग्वशाद्वायुकोणादारभ्य पूजनम् ॥४९॥

कार्यं विघ्नेशपूर्वाणां [4]तत्पदारा (?द) प्रभूः पदम्।
वीथो सविधि (?वीथि) कानां तु यागानामेतदाचरेत् ॥५०॥

बहिर्वारण[5]रेखानां मुक्तानां तु महामते।
युक्तानां [6]न बहिर्दोषैर्निर्यज्ञे चार्चने सति ॥५१॥

एवं रक्षः पदे [7]कुर्यात् स दक्षिणवशात्तु वै।
पूजनं कालनाथानामन्येषां भगवद्वशात् ॥५२॥

[8]आद्वास्येभ्यस्तु पूजानां पैठीयानां यथाक्रमम्।
लाञ्छनाह (?ध) श्रियादीनां दिक्पती[9]न् वि(?त्वि) ष्टजित्
हितान् ॥५३॥

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1. क-ख—आहूतो ग—घ-आहूय: प्रविशेत्
2. क—ख-मन्त्रनामासि संमुखः
3. क—ख—पेक्षया···दधर्मा
4. ग-घ—तत्पदान्वाप्रभूः
5. ग—घ—रेखानामवतानाम्
6. क—ख—नर्वाभिर्दोषैः नीयन्तेचार्चने
7. क—ख—कुर्यात् स्य दक्षिण
8. क—ख—आद्वास्ये–नां यथाक्रमम्
9. ग—घ—विष्टजित्

दिक्पालकव्चादासृष्टेर्यतस्तेषां स्थितिः स्थिरा।
भगवन्मन्त्रमूर्तीनामनन्तानां महामते ॥५४॥

स्वस्थानस्था नमस्यन्ति पूजयन्ति जपन्ति च।
ध्वजाद्यैरुपचारैस्तु सम्यक् परिचरन्ति च ॥५५॥

कैवल्यसिद्धये शश्वद्वहुभिः सानुगैः सह।
पालयन्ति च भक्तानां बलमोजो ददन्ति च ॥५६॥

ध्वंसयन्ति च विघ्नौघमनिशं मन्त्रयाजिनाम्।
संरक्षन्ति फलं मान्त्रं वर्धमानं [1]विलक्षणम् ॥५७॥

अधिकारमनादिं यच्छक्तिभूतं जगत्प्रभोः।
दिक्सिद्धये दशात्मत्वं [2]तद्वत्येषा दशात्म (?भि) का ॥५८॥

कदाचिद्दिक्परिज्ञाने बहिर्भ्रष्टेऽथ हृद्गृहे।
आराध्य पृष्ठतः प्राग्वत् तेषां कुर्यात् समर्चनम् ॥५९॥

एवं दिगन्तरे देशे योगक्षे तु कृते सति।
सविशेषेऽथ वै नित्ये विष्वक्सेनार्चनं हितम् ॥६०॥

इति श्रीपाञ्चरात्रे महोपनिषदि पौष्करसंहितायां
भोगभेदो नाम
षड्विंशोऽध्यायः

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1. वर्धमानं द्विलक्षणम्
2. क–ख–सर्वशेषे.....नित्ये

PAUṢKARA SAMHITĀ

TRANSLATION

CHAPTER : ONE

DISCIPLE'S TEST (S'IṢYA-PARĪKṢĀ)

O Lotus-born, when a disciple who has fulfilled his vow, stands in front of the teacher, he should order the disciple so approached as follows, "O son, go and fetch monetory resources required for the equipment of the ritual of MAṆḌALA-worship (Yāga) by the performance of which you will gain peace of mind. The disciple should offer the money so obtained to the worthy teacher who is endowed with many good qualities, at an auspicious time, Having then offered whatever is so obtained, to the teacher (or preceptor), and having addressed to him as "O Master, I have obtained this (amount) due to your grace; well, please

accept it; and show compassion on me, who is drowned in the ocean of mundane existence." When pathetic proclamation like this takes place on his part, the preceptor may proceed to perform the maṇḍala-worship for his sake. (1-5)

Having sketched (the maṇḍalas) according to procedure and having filled with auspicious colours and then decorated with vernillion powder etc., and embelished with (the designs of) water-pots etc., on the ground, with the help of pencils of gold etc., the diagrams may be worshipped; in case however of want of funds, one may be worship with flowers and fruits and the like, always available in forests, obtained with efforts. Having worshipped it (i.e. the maṇḍala), it should be shown to him (i e. the deciple). Mind that the maṇḍala-pattern is fourfold. The first type is known as Padmodara, i.e. having lotus at the centre. This pattern has twentyfive (lit. denoted by the number of tattvas or the Sāṅkhya-principles) specimens. The second variety is known as Aneka-kaja-garbha i.e. having more than one lotuses at the centre It is also of many sub-divisions. The third type of maṇḍalas is Cakrābja i.e. having an encircled lotus at the centre. Its sub-divisions are also several, O Lotusborn (Brahman). The fourth variety is described as Mis'ra-cakrābhidhāna, i.e. having complex wheels at the centre. This pattern of maṇḍalas is also composed of several sub-divisions. (6-10)

The fourth type of maṇḍalas is said to be one in which when entangled, one is liberated. After this, there is a (federal) pattern known as Nava-nābha i.e. having nine axe (lit. navels). This pattern is marked with various sub-designs. In the case of the devotees, the state of liberation occurs instantly when this pattern is seen, worshipped or imagined inside the fire. When it is only seen, or worshipped duly in a period stipulated; e.g. on the twelth day of each lunar fortnight, then the devotee attains the status of Samayin [initiate] at the end of one year. He attains the status of being Putraka [sonship] by worshipping, seeing or medidating upon (the maṇḍala), at heart, for another year. For him, eligibility is attained by that period (11-14-1/2)

Well, two Vyūhas or designs : the first and the last should be worshipped at the beginning and at the conclusion with devotion, O Twiceborn (Brahman), for a period of one year (?). When the aspirant soul (jantu) has attained the status of sonship [Putrakatva], whose sins are destroyed, the fruits begin to accrue to him on destruction of his sins. Then he should be yoked to or enjoined with the status of aspirantship (Sādhakatva) by the preceptor. He should then be further initiated in that realm after commissioning him in the third category of maṇḍalas (tṛtīya cakrābja-maṇḍala). This category or pattern is to be meditated upon and worshipped with all its sub-varieties, for three fortnights minus five days ([15x3 = 45–5 = 40).

Each wheel should be worshipped until the lotus is being worshipped [?]. O Twiceborn, the fruits of its worship commence gradually in case of the aspirant diseiple [16-20]. The preceptor has to show the fourth pattern of the great maṇḍala [mahāyāga] meticulously, to the aspirant. By that he will attain the status of teachership or preceptorship [Ācāryatva]. Having worshipped Him for a period aforesaid, one should medidate upon the sentence [vākya?]. O Brahman tho twiceborn, the worship in the maṇḍala-designs may be completed in the remaining days, one by one. Whosoever [i e. the devotee aspirant] performs the worship with the help of maṇḍalas [yāga] for a period of four years, he attains the other end or shore of the ocean of life in the form of worldly existence, which is difficult to be traversed. In case, he carries out the worship in the great maṇḍala design [mahāyāga] having nine vital points or navels [nava-nābha] they become for him torchlight in the form of knowledge [jñāna-dīpa] in this forest of worldly life [saṃsāra-kāntārā], For the devotees and the god-believers who adhere to faith and restraint, various forms of maṇḍala-worship have been always prescribed. [21-25]

Indeed, the oeean of worldly life is impossible to to be crossed over by any means other than the maṇḍala worship [yāga] He is truly remembered as a preceptor or Guru who safely leads an aspirant over to the other shore which is the object of knowledge

[jñeya], by helping him board the boat in the form of the maṇḍala [yāga–pota], being extremely infused with compassion and having no expectation of reciprocation. He is really a guru to be placed on par with Me [matsama], who recognises a devotee to be deep-merged in the ocean of grief and in a state of being [utterly] helpless, uplifts him with the [helping] hand in the form of maṇḍala-worship [25–28].

At the very glance of these yāgas, i.e. maṇḍala-worship, the holy fords or water–places of pilgrimage, holy places inhabited by the Siddhas or the realised souls, the temples or shrines of gods who are adored and worshipped with flowers, clothes and ornaments and the hermitages of great sages, while the holy fire [whose food is the oblation] is being offered oblations alongwith the chanting of the vedic hymns, the evil temptation, the evil mind, perverse thinking, bad intention and bad motive and the infidelity or heresy present in the persons of baffled mind, in the persons with hatred and in the persons who are wicked by intention and in the persons who are non-believers, are ruined forever [29–32].

A feeling of devotion arises instantly in them alongwith faith, due to the influence of Him, i.e. god. No doubt it so arises in the case of those who have already attained faith. Hence, a disciple should be recognised as a devotee endowed with host of good qualities, totally absorbed in Him and permanently

affiliated to Him and whose mind is free from any doubts. He may be either a Brāhmin or a Kṣatriya or a Vaiśya or a Śūdra, who is poised on the path of the self (sva-pada) i.e. a person belonging to an academic, martial, commercial or a menial class of the society. He may be either a bachelor or a householder who has fulfilled his duties, or a forest-oriented person or a medicant subsisting on alms or the disciple may be a woman who has attained discrimination about the Truth. The disciple should be gallant, pure, self-contented and having ardent desire for the realisation of the truth. He should be energetic, endowed with resolution and who has abandoned all his kinship. Having obtained such a worthy disciple and having thereafter completed the ritual of initiation into the path of maṇḍala worship (yāga-dīkṣā), then the preceptor should commit all his elemental material bonds to the sacred fire by way of oblations, including those which are past, which are current as also those which are yet to take place (33-38). O Lotusborn. On annihilation of the host of bonds, state of familyhood with the embodied soul accompanied by the pervasion with the identity with the ultimate truth would commence. It would be a self-same position with the ultimate Reality which is an object of expression. The devotee would reach the state of equanimity on attainment of realisation of the lord who is omnipresent, omniscient, beyond perception, characterised by the sentient, the truth and the bliss; who is free

from the states of visibility and invisibility; who is non-attached like the sky who is situated in the heart of the heart of the aspirant and who is reflected in his intellect (39-41).

The preceptor should impart to his disciple who is so eligible, the knowledge of the Self, after having properly examined him. He should see that the disciple has fulfilled his duties, he should then apply him to the ultimate principle and instruct him to impart the same to those who are scared of the fear of the worldly life in flux, after having pondered over the principles of knowledge, inevitably and constantly. The teacher is advised to desert his mortal body only after he has transferred the knowledge of the self to a worthy disciple. By that the, ultimate sacred knowledge which dispels the darkness of ignorance, which is the destroyer of the seed of rebirth and which is embrionic essence of the universe, does not disappear or lapse (without being put to continuity of tradition) (42- 4).

Pauṣkara, the Lotusborn said :

In due course, when the ritual of initiation has taken place in the case of the souls scared of the worldly life but who are yet to be fully enlightened, and who have not yet attained proper spiritual stage, in case, such aspirant persons prematurely die, then O Lord, what happens to them who have not yet

completed the process of worship and who have not yet attained the true knowledge?

The Lord said :

O dear, the fruit is indeed quicker in case of the persons who have the fulfilment of ritual-action preceded by the due resolve· However, in the case of resolve which is not seen through, I grant him fruit as soon as his mind affiliated to the serpent-couch (nāga-talpa), the bed of (Lord Viṣṇu i·e·) mine. Having crossed the ocean of worldly existance, he attains the supreme destination, the Eternal and Immutable Resort, virtually at the time of his resolve. There are three stages of devotee–aspirants: the accomplished one the progressing soul and the one who is desirous of progress or ascent· After some time however, a parity is established amongst them, which please note· By analogy, comparison may be drawn with three persons: one who has already had his food and hence who stands satiated the other one for whom the food is ready and the third one who is to be known as a person who has not yet taken his food and whose time for eating has not yet arrived· At a culminating time (Of digestion) however want of satiaton is not regarded as disqualification, for all of them. Likewise O Lotus-born, in the case of the Mantric ritual of Maṇḍalas, of the devotees, the adoption of the Mantric path, by the human beings, endowed with devotion and faith, the attainment of

the Immutable Goal in due course would arise simulteneously. It is indeed potent of crossing over the life in flux. A twice-born who becomes knower of the truth, by that faith, which is incomprehensible for the intellect and the faith which is free from doubts, from those who are poised in samādhi-illumination, during his rebirth.

Thus concludes the first chapter named 'Disciple test characteristics' of the Pauṣkara Saṁhita of the great upaniṣad called Pāñcarātra

CHAPTER : TWO

SOIL-TESTING (BHŪPARĪKṢA)

Pauṣkara, the Lotusborn said :

O Lord, kindly explain to me the characteristics of the maṇḍala-designs. The varieties and the locations of those designs is said to be infinite in number.

Lord S'rīBhagavān said :

O Lotus-born, there are several kinds of suitable spots. The rituals of maṇḍala-worships commence in a place where the piece of land is rich with crops and which is acquired after reaching a sacred spot of renown due to inhabitation of Siddhas, the realised souls. I shall now explaln such spots: those are either on the peaks of mountains or the mountain caves or the plateaus or table lands preferred by the birds; or in the pleasant terrestrial forests with thickets of trees and herbs; or in the auspicious parks endowed with com mendable lotuses; or on the banks of downflowing rivers or on their confluences: or in the vicinity of holy fords where the flocks of swans lead quiet life; or in the premises of the shrines of deities or in the cowpens or the hermitages of Brahmins which are rid of the ferrocious animals and the fear or scare from theives. Therein, having examined the soil, at first, to be rich in good qualities and good characteristics

suited to the establishment of shrines of gods or townships for the Brahmins or the residence and the ritual-performance of maṇḍala-worship of the householders (1-8).

O Brahman, listen to the merits and defects of the soil which I explain to you comprehensively. For the very reason that the site which is free from defects bestows fruitful rituals and in case it is a defective soil, it would cause several obstacles Such a soil is deserted by the evil spirits, O Lotusborn, due to the influence of the spells and hymns (astra-mantra). That site is always yielding good to all in regard to worships etc., which is accompanied by calm and quiet grove of trees, surrounded by fruit and flowers, strewn over by soft tender grass and turf; the soil having pleasing touch, having delicious water, rich in fragrance, sweet, white, not barren, not scorched either by fire or by meteors or sunrays; the soil which is free from gross defects like repulsive smell etc.; it always bestows happiness and peace. The recommended site also needs to be free from wicked beings, resorted to by auspicious birds; wherein the cows and other species of animals are seen living happily; wherein the beasts like tigers and elephants enjoy their life in company with human beings and the site which generates pleasure at sight as in the case of glance at charming wives. The piece of land may be full of both varieties of Lotus flowers blooming

by day and blooming by night and the dark blue veriety, and swans etc (9–16).

The list of recommended sites also includes a site which has a lake on the eastern side and a mangogrove on the western side; a big bamboo-thicket on the left side and a mountain on the right side. A site free from snakes etc., even and of uniform colour is also recommended. The land endowed with auspicious properties to whose northern side or north-eastern side, there exists reservoir of groundwater such as a big or small well etc ; always yields allover accomplishments. A land with even touch like the moon having cool rays, which is pleasant during summer and quite worm during winter and wet with water during rainy season; which has a resonance like the bronze (kāṁsya) vessel, or a resonance of a bell, lute or a flute is regarded as auspicious. A soil with a resonance of a drum or a Mṛdaṅga yields all desired-fruits (7–20.1/2)

The quality-tests for soil are as follows : 1 (density) : one or onehalf cubic unit having been dug, the clay may be removed and replaced in it. If the clay happens to be surplus, then the soil is superb; if it is equal, then the soil is medium and in case, it falls short of the capacity of the pit, it is regarded as the worst in quality and that soil may be discarded as perilous. 2 (fertility): Similarly, the soil in which a seed sprouts respectively in a range of three, five and seven days,

are indicative of respectively of the best the medium and the worst types of soils· 3. (water–currrency): Soil with a slope for a water current towards either east or north or north-east, is always prescribed as acceptable, O Twice-born. A floor of convex level like the tortoise–back is appropriate, while a flat floor like the surface of the mirror is still better. The land exhibiting the shape of a conch, a disc, a club and a lotus (S'ankha, cakra, gadā, padma = emblems of Viṣṇu) as also the footprint of Bhṛgu on Viṣṇu's chest and the eagle or of the form of the garland or crown of Viṣṇu is always potent of fetching all achievements. A piece of land indicating properties contradictory to above-mentioned list is likely to fetch undesirable fruit and hence is to be always warded off since it is detrimental to all accomplishments (20–1/2–26)

In case however such a piece of land, endowed with the aforesaid characteristics would not be available, then after accepting an ordinary plot one should perform the worship after having adored it with mantras· The lord of the site (vāstūttama) should then be worshipped by oblations in infinite number· He should be adored with lustration with profused quantity of ghee in the lamps stationed at the centre· The selection of the site should be made by elimination of a grown up tree in the premises of a wall of a Buddhist chaitya or a shrine of a deity as also double the distance of the area of the sanctum sanctorium (27–29) (29 obscure).

The ritual acquisition of soil should be done on an auspicious and favourable day. Prey-offerings should be made towards all the directions and sub-directions and at the centre of the plot, in the form of meat of a non-slaughtered animal or barley grains alongwith water or accompanied by fruits and flowers, combined with oil and salts, also mixed with various tangible offerings moistened with curds, milk and jaggery as also added w th tamarind powder, śādvala and sesamums. The Bali should be offered after having uttered the following prayer, "the ferrocious and cruel beasts whose resort has been this piece of land (selected by us), let them bestow favour on me and proceed to some other resort." Having thereafter medited upon one's own body resembling a missile and glowing with missile mantra, one may order the spirits thereafter to depart) one may dig the ground to the water limit (30-34)... (35 obscure).

After that the pit so dug should be refilled and afterwards the land should be cultivated to grow even grass and paddy crop and tender foliages of trees. Herd of cows should then be made to inhabit for three days. The land should be furrowed with ploughs on the fourth day after weeding and cleaning thoroughly. It should thereafter be scorched all over with burnt bricks. Thereafter it should be sown all over with the dust arising out of gold and jewels accompanied with rice and other food grains, fragrant flowers, fruits as

also unbroken rice, parched grains, sesamum and white mustard, red-lotus [siddharthas, srikara] accompanied with five products of a cow [pañcagavya] i.e. milk, curds, ghee, urine and cowdung. The land attains purification by this instantly whether the pit is dug or not. The cultivation of crop etc. should be done wher ever possible for overall purification and sanctification as also the purification of the site. It is also for the sake of acheivement of seen and unseen fruit for those who are engaged in the ritual of sacrifice (yajña) or the ritual of maṇḍala worship. Thereafter having level led the pieceof land and causing slight downslope towards east and north, water should be sprinkled all over. Then it should be frequently stamped with large wood en rods [musala] made of trees fit for sacrifice. The land should be smeared with clay, cowdung and water to be made to resemble wet touch after rainfall. It should then be softened with hand and cloth. Thereafter one should undertake the task of orientation to ascertain the mainand sub-directions (of the site), on an auspicious and favourable day [36-44-1/2].

Thus concludes the second chapter named 'Soil-test characteristics of the Pauṣkara Saṁhitā of the great upaniṣad called Srī Pāñcarātra.

*

CHAPTER : THREE

ASCERTAINMENT OF DIRECTION ORIENTATION [DIKSIDDHI]

The Lotus-born said :

O Lord, kindly narrate to me the topic named 'defining the ascertainment of directions,' i.e. the topic of orientation, for the sake of the benefit of all the people in general and of me in particular [1].

The Lord said :

In a given piece of land which is smooth and having slope towards north-east the east west direction is to be recognised by either an established [local] tradition or by conventional test. The orientation by the established tradition is that in which the directions are arrived at from the vicinity of the walls establish near the road close to the great piller [flag-staff] of a temple or from survey already made. The artificial method is with the help of solar gnomen by recording [the shadows of the] east and Oest; The central point leads to the entire orientation which I shall explain clearly with the location of the gnomen by which one can construct the house for the yāgas etc. in a piece of land in the open [lit without any enclosure]. The pin of the gnomen should be made of metals such as gold etc., measuring from four fingersupto twelve fingers in length and

having both the tips [tapering] resembling the south of a snake [nahuṣa = nakula? = snake or mungoose]. Having left out onehalf [dvātha = dyamśa?] or one third at its end, it should be fixed in like a stone in one place or both. Thereafter a cord, quite hardly stretched should be plied from one end to other corner (?) Having then taken note of the sky to be cloudless the gnomen should be pitched on a day of equinox. The gnomen should be round like the little finger, made of hard wood which is recommended; alternatively, it may be made of a sharp metal. It should be sixteen angulas in height (8 + 8) or it may be more with twelve fingers inserted underground and twelve remaining above. The cord with a pin should be tied at the end of the root of the gnomen. O Lotusborn, when attached it resembles the fashion of the tying of a girdle. Then that cord should be streched fully or halfway. A demarcation should be made with the pin or the needle with the help of that cord on all directions on the ground, evenly with even hand, minutely as per convention (sāketa = sanketa?) O. The shadow of the gnomen should be marked to enter the circumference of the circle and a marking should be scratched at the place where the shadow intersects the circle, on the western side as well as the eastern side O Twice-born. The demarcation should be extended upto the outer periphery. O Twice-born, in a place where the day and night are of equal duration, there, the east-west orientation (de jure) is the same as derived from the shadow of the

O brahman, in a region where the day and night are equal (in duration) on one equinoxial day only, there the east west orientation is to be located or identified (de jure) with the following characteristics the equinoxial axis of the sun (viṣuvatī kāṣṭā) extends from south to north (in the form of parallel lattitudinal lines). On that line eastern and western divisions are to be identified with the help of the shadow. With that, the region lying on the western side or on the eastern side should be distinguished. The centre of that line also should be deliberately demarcated. The exact eastern quarter should be prima facie decided according to customary convention of one's own region and similarly in other regions also. In the sites which are on elevated planes or depressed planes or in sites which are far removed from the centre, a portion equivalent to one-sixth of a day and night duration should be imagined as a testing unit. It should be then put to application to harmonise with the morning (?) (1 : -20½)

On a day when the sky is clear without any cloud if a shadow is taken at mid-day eastward and westward, then the place of conjuction is to be always known (?). If however the shadow of the gnomen falls halfway then modification is needed (?). In that case more space is to be taken on the eastern side. The position of the noon-shadow (of the gnomen) it to be understood to measure eight fingers during the zodiac: aries (23).

The division of the actual shadow is fourfold; the surplus portion of demarcation of the east is calculated thereof. During the period of the zodiac–Meṣa
the noon-shadow is to be known as equivalent to eight angulas, i.e. two plus six·
In the zodiac Vṛṣa, the shadow is five angulas (–Four angulas). in the zodiac sign Mithuna, the shadow is angulas (it is 10 + 1 + 2). In the zodiac Karkata, it is two angulas [25-26].

The shadow in the zodiac Leo [Simha] the shadow is equal to that in Mithūna· In the zodiac Virgo [Kanyā], the shadow is to be known as equivalent to that in the zodiac Vṛṣa· In the zodiac Tula, it is similar to that in Meṣa. In the zodiac Scorpio [Vṛs'cika] it is twelve angulas [18 + 2]· Now listen to that in the zodiac Dhanus; [Sagittarius]; it is O Twice born, equal to eighteen angulas [+ 2–10?]. In the zodiac Makara i.e. Capricorn [? jhaṣa = Pisces], the shadow is thirty angulas [+ 2–20]?. The shadow in the Kumbha [Aquarius] zodiac is epuivalent to that in the Kārmuka [-Dhanus]. The shadow in the zodiac Mīna i.e Pisces, it is equivalent to that in the Scorpio [Vṛṣcika] [2 –29].

The one–twelth part of the length of the gnomen is to be known as one angula [inch] unit. The one-sixth art of the same [gnomen] is to be known as dvyanula [30]·

Thus on the surface of this globe of earth, the primary task of sketching is to know the east-west and the centre of the plot as per situation. In a given site of one's own the eastern region may then be located after application of a gnomen as before and also having rotated a circle. Thereafter the western direction as well as the north-east should be [properly] demarcated Lotus-Born. Thereafter having considered the centre of the circle with the help of mid-day shadow, O Twice-Born, as, before having located the east, a line may be extended. It should be connected to the east west lines O Lotus-Born, then having left out [some distance] from near that line on both sides: east and west. The measurement of the mid-day shadow pertaining to directions should be marked clearly with two signs on the region of the circle. Thereafter the orientation of the towns etc. may be obtained [31-3].

The distinguishing marks of east-west centre etc. should then be set down. In the case of other regions, the south-north line may be accomplished after the accomplishment of the east-west line. Having thereafter erased the line drawn earlier in the circle i.e. the factual line) even though the extension of line outside the circle is to be retained. It is the original or prior orientation line of that particular region [37-39]

The circle obtained by demarcation of the sunrise.

In case one is desiring to know the eastern direction as per convention, without any ambiguity whatsoever, one may do it with this procedure at all times, O Lotus-born, thereafter having demarcated the ground on all directions from outside to inside with several clear minute and close knit lines emenating from the eastern line as base. Thereafter one may record the shadow extending upto horison (lit. upto the end of the earth), entering the network of the demarcations on the ground. Thereafter one may record the spot in such a way as to get the passage towards north. Thereafter having pulled out the peg in such (soft) manner as not letting the surface of the ground excavated. Then having joined the points marked by the gnomen in the northern direction and the point where the gnomen is fixed in the ground and extending the line at length, O Lotus-born, with the help of the string dipped in wet lime. Having extended the line south-north and thereafter a line in east-west direction. In this way the orientation is obtained for construction work of temples and the like (41-47).

The Lotusborn said :-

O Lord, I wish to know well the procedure of obtaining the north-south line from the east-west line and the east-west line therefrom (48).

Śrī Bhagavān said :

Having intersected the cord of the gnomen into

two, there will be a clear mark of intersection at the centre. Having stretched the cord from there itself arising from the same colour (?). Then with that cover line held in other hand, the same line sketching the circle (circular arcs) one may demarcate two points on both the directions, O Twiceborn. One may hold the cord in two hands and demarcate south and north one by one with the help of the cord stretching from two directional points and extending inwardly. Thus one may demarcate east-west and south-north. One may get a shape resembling the edge of the thunder-bolt and the curves of two eyebrows. The cord falling at the centre should be stretched with restraint. O Lotusborn, this secures the central measure of all the four directions. Thereafter one may draw a surrounding square of measurement of one's own choice. This square will form the basis for the plan of a residence or a Maṇḍala-diagram or a lotus design and the like. Then with the cord fixed at the centre and rotating on all directions one may record the marks of directions by taking a fixed length of the cord. The marks for the directions and sub-directions, having been recorded as per demarcations aforesaid, one may draw the lines extending from one mark to another. One may get a plot of square shape of any approximation, O Magnanimous Soul. This will be useful for construction of buildings of one's own choice after drafting the suitable groundplan. One may thereafter worship as per prescription the person residing therein, who is indeed

one emenating from the shadow of the Lord in the form of the Universe, O Twiceborn (49-58).

Vastupurusa mandala (9 9 = 81) (V. 58 to 96)

The 'Person' is to be worshipped as per procedure. This person who emerges from the shadow of the Lord in the form of the cosmos is residing here (i.e. in the ground plot: Vāstu), Oh Brahman! (For the representation of this cosmic person a symbolic diagram is to be drawn as described below):

Having divided the ground plot ninefold on all sides with the help of cords dipped in lime paste, the floor of the hall meant for the diagram-worship' (yāgāgāra) is made of eightyone units.

I | In each of these square-units, one lotus each should be drawn by dividing (the radius of the inscribed circle) into four parts; each of these lotuses will be equipped with eight petals, with the exception of the quadruple of lotuses situated in the south east, south west, north west and north east (agni is'a-rakṣo vāyavya)-corner units pertaining to the outer most periphery (of this diagram) which have four petals only. The deities should be worshipped in these lotuses beginning with the northeast corner.

The order of worshipping the gods, (suras), and eers (ṛṣi) respectively in the lotuses of the outer en-

closure begins with the north east lotus (vṛṣāṅka-padn-padma).

2] The order of assignment of the deities in the north east–square is as fallows :

-Inside the pericarp (karṇikā) Brahmā
-Eastern petal-Is'vara
-Southern petal Tapana
-Western petal–Diti
-Northern petal–Aditi

Having worshipped the above–mentioned group of five in the north eastern square, one should proceed to worship deities on the eastern side.

3] The order of worship of the deities residing in the pericarps of the lotuses drawn in the seven squares along the eastern side is as follows : 1
2 Āpavatsa 3 Jayendra 4 Samas'īyaka [? Samarīyaka] 5 Ravi 6 Satya 7 Ātmadeva

4] The deities stationed in the lotus pertaining to the south east–corner are :

-Inside the pericarp, i.e. in the centre–Brahma
-Eastern petal [pūrva patra] Bhṛs'a
-Southern petal [dakṣiṇa] Gagana
-Western petal [pas'cima] Vibhu
-Northern petal [Uttara] Pūṣān.

Having worshipped the group of four deities on four sides petals of the lotus in the south east square.

One should proceed to worship the deities along the southern side, upto the south west-corner (Rākṣasa-koṇānta) in the intervening seven squares. The deities assigned to these squares are 1 Savitākhya, 2 Sāvitra 3. Svastyaya 4 Grahakṣama (Gṛhakṣama) 5 Vivasvān 6 Dharmadeva 7 Gandharvādhipati.

The deities assigned to the lotus in the south west-corner (Nairṛtakoṇa) are :

-In the centre Brahmā
-Eastern petal (prāk-patra) Bhṛṅgākhya
-Southern petal Bhṛṅgarāj
-Western petal Pitṛgaṇādhipa
-Northern petal Dauvarika

Then a group of seven deities should be placed in the eight petal-lotuses, inside the pericarp along the southern side upto the north western square in the order : 1 Indra 2 Indrapada 3 Sugrīva 4 Kusumadvija 5 Mitra 6 Varuṇa 7 Asurādhipati.

The assignment of the deities in the north west corner lotus is as follows :
-In the centre-Prajāpati (Brahmā)

-Eastern petal (prāk patra) Seṣa
-Southern petal-Adharma
-Western petal - Yanmayādhipati (Yakṣmādhipati)
-Northern petal - Nāgendra

9] Thereafter a series of seven deities should be worshipped along the northern side as before. The order is 1 Pūrvākhya 2 Rudradāsa 3 Mukhya 4 Bhallaka 5 Somaka 6 Dharādhara 7 Matsaṁjña

This is the list of deities (of the outer enclosure) of the Vāstu maṇḍala· Having worshipped one deity each inside each of the lotuses (on four sides) one should offer worship to the Lord of the site (Vāstunātha) residing in the petals (eight), having announced one's name· In the case of the lotuses in the corner-square, He should be worshipped beneath the lotus filament (kesarādhas) The mantra to be chanted is: Om! salutation to the Lord of the site. Having worshipped as per convention with (the use of) flowers, incense etc. and also curds, milk, water and eatables including fruits and roots this stage concludes.

10] Having worshipped the host of gods (pantheon) in the outer enclosure, the lotuses in the inner rows, beginning again with the north east corner should be filled (inscribed) with eight group of alphabets in a clockwise order and in the manner of the coil of the serpant [cobra), upto the lotus in the central square (madhyapadābja], with the series of letters beginning

with Akāra and ending with hakāra. Then in the same (corresponding alphabetical) order, the deities should be worshipped in each lotus and its petals (assigned for the lord of habitation). Now listen to the assign·ment of the deities in the interior, i.e. second enclosure. The number of deities is twentyfour and the names are as follows accompanied by corresponding syllables (a j) : 1 Dhātā'a) 2 Yantā 3 Dhruva (i) 4 Kāla (i) 5 Kāma (u) 6) Kartā (u) 7 Jayanataka (ṛ) 8 Jīva (ṛ) 9 Prāṇatira (Prāṇastara(ḷ) 10 Yajña(ḷ) 11 Ravi(ē) 12 Mṛga (ai) 13 Yāmyaka (ō) 14 Lokanātha [āu] 15 Vidhātā [āṁ] 16 Bhaga [āḥ] 17 Sraṣṭā [k] 18 Ni-yāmaka[kh] 19 Manojava[I] 20 Kalyāṇa [h] 21 Par-janya[ṅ] 22 Draviṇa[c] 23 Sraṣṭārah[ch] 24 Vis'va-karmā [j].

Oh Lotusborn! These are the twentyfour deities to be worshipped in the internal [i.e· Second] enclosure.

III In the third enclosure interior to these squares, the pantheon to be adored bear the number sixteen [in the continued order of alphabets] as follows :
1 Samudra [jh] 2 Mātarah [n] 3 Dvīpāḥ [ṭ] 4 Māsāḥ [ṭh] 5 nāḍyaḥ [Nadyaḥ] [d] 5 Tārakāḥ [dh] Vis'vedevāḥ [ḥ] 8 Aparasaḥ [ṭ] 9 Mana-vaḥ [ṭḥ] 10 Ṛṣayaḥ (ḍ) 11 Vasavaḥ (dh) 12 Ma-rutaḥ (ñ) 13 Siddhāḥ (p) 14 Nāgāḥ (ph) 15 Sā-dhyāḥ (b) 16 Grahāḥ + (bh).

12] In the fourth enclosure, the deities to be assigned are the protectors of the world (Lokapāla) beginning with Indra (textual addition from Īs'vara Saṁhitā): (Īs' 16-135-6)

Indrādi lokapālānistu caturthāvarane nyaset·
Tatpādādau to ces'āntampadmānām patra mahyatah

1 Īs'āna + (HE) (m) 2 Indra + (E) [y) 3 Agni + (SE) (ṛ) 4 Yama + (s) (l) 5 Nirṛti + (sw) (v) 6 Varuṇa + (w) [s') 7 Vāyu + (NW) (ṣ) 8 Soma (N) (S)

These deities are assigned to the lotuses in the eight square units·

13] In the central lotus of the group of nine lotuses, one should worship Lord Vis'varupa residing in the petals. The accompanying syllable is h· Vis'varūpa is the lord, assuming the form of the cosmos to whom the pantheon (group of gods) enlisted above attends alongwith their vehicles, weapons and paraphernalia and resides in His composite body in communion with Him, the magnanimous Soul (Mahātman)· These deities should be worshipped one by one alongwith the respective syllable assigned to it· The plot should be distinctly demarcated taking north or the east for facing. Otherwise the sight of the habitation may not fetch cherished accomplishments· With the proper per-

formance of worship all the accomplishments would stand revealed for the people, forever. Stable peace would accrue to the habitation generally without being affected. For this reason the sight should be developed with efforts the prosperities are established for realisation of the Mokṣa or the summum bonum.

Thus concludes the third chapter named 'Assertainment of direction orientation' of the Pauṣkara Saṁhitā of the great upaniṣad called Sri Pāñcarātra.

CHAPTER : FOUR

CHARACTERISTICS OF PENDAL FOR MAṆḌAL WORSHIP (YĀGAMAṆḌAPA)

Pauṣkara The Lotus-born said :

O Lord of Gods, Kindly explain to me, the (construction of) the halls etc. for (the performance of) the Maṇḍala-rituals, for which You have described the square (diagrams of Vāstu-maṇḍala', earlier (in the preceding chapter).1.

The Lord Said :

Having appraised of the scale pertaining to Maṇḍalas, which is well-defined, or in case it is not so defined, having brought it over from the (proposed) maṇḍala-diagram, the measurement of it (i.e. the hall) is cast or sketched thereof, so also of the plot the having known the measurement of places of the oblation and the measurement of the passages, one may asses the measurement of the enclosures. (2-3½)

The Lotus-born said :

O Father of the Universe, kindly tell me about the standard measurements by convention as well as the expance of the maṇḍalas, the sketching etc. and the expance of the ground-plot. (4)

The Lord said :

That particle (of dust) which shines in the (ray of the) sun is the one which is defined as 'paramāṇu' with eight such paramaṇus is deemed (to be an 'aṇu'. With eight such aṇus, O Lotus-born, is formed an egg of a lice (likṣā); with eight eggs of a lice is formed lice· One barley seed is eqivalent to eight lices. With eight times the width of (the belly or the bulging portions-yavodara of) a standard measurement of a barley grain is formed one finger (-width). A golaka or kala is the term used for the measurement of a double finger [-width]. Six times the width of a kala [golaka] is known as tāla in the course of fresh activity of sketching. With twentyfour such finger-widths, is formed one arm, O Brahman. Well, with that scale of an arm pertainig to either a teacher or a student, the sketching activity may be undertaken everywhere in the case of drawing maṇḍalas etc [5–9].

In the case of the maṇḍala designs [yāga], having different scales of proportions as also in the case of different sketching grounds, the first scale is regarded as standard with twelve fingers (as basis)· The second scale is with eighteen fingers and the third with twenty-four fingers. Besides the scales with three, four and sixteen are also approved [10–11½].

The passages or corridors for the maṇḍalas [yāga] with moderate (svalpa) expanse are prescribed

to be one and half fore-arm [hasta], two fore-arms, or two and half fore-arms. For the medium size of yāgas, the passage should be of three fore-arms [in width], the pssage with three halffore-arms in width is still more auspicious. In the case of yāgas of multi-ferious nature with expansive proportion, the surrounding passages or corridor [gama-nemi] should be four fore arms or added with six golakas (= 6x2 = 12 fingers) [12-14½] [15-16½] obscure.

The sketching [astra?] of the ground-plot should be done with approved scales, for all the designs separately as per prescription [17].

In the case of the canopies (pendals] or the Yāgas, the expansion of the ground should be sketching [point] upto the surrounding corridor [18]. The convient scale for the Yāgas is prescribed to hange between one to five hastas; that is for the smaller category The measurement for the medium category varies from six to twelve hastas, little less or more being admisssible. The scale beyond that is said to belong to larger category. The house [hall] for the Yāgas [Yāga-veśma] should be constructed after taking into consideration, with good deal of efforts, the scales as aforesaid [19-21].

The prescription of the hall for the Yāgas is as ollows : the height of the walls for the halls of smaller size of yāgas, it should be made with one hasta

only or with one and half hastas· The height of the walls for medium category of halls should be two hastas. The height of the walls for bigger category of houses for the yāgas, should be made with four hastas, or five or if so desired with six, seven, eight or even nine or ten hastas, O Lotusborn. Having thus accomplished the measurement of the set of walls the scale may be increased to twelve hastas or thirteen (12 + 1) or fourteen hastas. The proportion of the houses (halls) of the maṇḍalas may be always such or little less or more· The pattern of the wall-measurement is thus threefourth (22–27). The height and the breadth of the walls should be proportionate in the rising scale (28).

The construction of the pendal (Yāga-maṇḍapa) or hall is recommended to be bestower of all accomplishments, when it is done with a blending of wood and baked bricks to suit the plastering with lime-coating. That should be achieved as per availability of funds and in accordance with the suitability of time and place (29–29½)·

One door or entrance alone, should be made for the halls of smaller types. It should be located at the centre of the eastern side; it may as well be placed in the west (at the centre). The door made by leaving the centre is non-yielding of (desired) fruit. Therefore, the doors should be placed meticulously at the centre of the directional sides· There should be two entrances

respectively on the eastern and western sides for the halls of medium-size-Yāgas· For the enclosures of very expansive proportions, a set of four entrances should be built on all the four sides of the surrounding walls (30-33).

The height of the entrances in the case of the halls with small scale should be one half or one third (asta-traya = aṁsa-traya) more than the width, of themselves. In the case of the medium halls, the height should be one fourth more the width and in the case of the remaining type, the height should be one fifth (pas'cimāms'a = pañcamāms'a) more than the width, or one third of the first (i.e. ½x1/3 = 1/6) i.e· one sixth more than the width, The mutual distinction lies in the surplus height (34–35).

The width of the door-panels as well as that of the pair of door-frames : lower and upper, should be one fifth of the height of those in the case of the smaller category of halls. It should be one fourth in the case of the medium ones and one third in the case of the types of higher scale. The thickness of these parts should be half of the width or the breadth. The gnomens should be plied thereto Each door should be equipped with respectively five, seven and nine grids or sections corresponding to the three categories (small, medium and big). Then when the door-panels are settiled, the assignment of the presiding deities should

be made, as per order of the direction of the respective door, as follows :

The gods named Vajranābha and Harīs'a should be assigned to the (door on the) eastern side, to take positions on southern and northern sides respectively. The guardian deity Vajranābha, should hold conch and disc in addition to the thunderbolt and cane-stick (lit. creeper) in his hand. He should have his other pair of hands, one acting prohibition (of entry) and the other placed on the broad hips. Vajranābha should wear ferrocious contenance with the pair of eye-balls resembling fire and bearing strange glances. The deity Harīs'a should be of identical description excepting prohibitive acting and exhibiting the acting of permitting entry, indicated through one hand. Here, one deity prohibits the entry for the non-devotees and the other grants the entry to the devotees. Likewise a pair of guards should be assigned to each door. The guardian-deities: Dharmādhyakṣa and Niyantā should be allotted position on the southern side (flanking on eastern and western sides of the door). Dharmādhyakṣa should hold arrow and bow in right and left pair. These two deities should be made to bear the resemblance of Antaka, the god of death. They should hold staff and club in the other pair of hands and not the thunderbolt and disc as in previous pair [36-45½].

The two deities on the western side are:

S'uddhākṣa and Amṛtananda. The position of the items in the hands, taken from right side, is as follows: arrow and bow in one hand, a nook in another; and the four remaining hands would bear the positions as in the previous pair, without variance. Both these deities should bear the resemblance of the Lord of waters [Varuṇa], forever in figure. The deities Vasunātha and occupy position in the north. Their two right hands hold sword and spiked club [mudgara] respectively. The holdings in hands of these two deities, for remaining four hands should be like previous case. Those two guardian deities should look like the Lord of stars i.e. the moon [39-49].

Thereafter, the upper door frame [ūrdhva-udumbara] should be decorated with the emblems like swan, blue lotus, encompassed with a circle, a row of conches, garland of sylvan flowers; so also, it should be embellished with swastika, Rama, Pakṣīs'a [?], a water-pot full of Yamunā [and Gangā?], goddess Lakṣmī and the Naga-kings accompanied by swans. The lower [atastima = adhastsama] door frame should be decorated with snake, lion, elephant, horse etc. but none of the aforesaid emblems [50-52½]

The series of windows [gavākṣa-gaṇa] should be onethird more than the half of the height of the door on both sides of the panel [?]. The number of the windows should be two, four or six. The projections of

the doors accompanied by windows should be very charming, decorated with various designs, may be fashioned in ease (53–55).

The constructions of the walls should be accomplished after determining order, of the doors etc· furnished with anextures made of wood and iron, O Twice born (56).

Now listen to the construction of the columns of the pendals. The class of shelters for the yāgas which are small in size should be without any column. The other types should be constructed along with the columns; I shall explain to you as to how those are done. The placement of the columns is prescribed to take position omitting the range of the corridor near the site of the oblations and around the place of the yāga. Having surveyed all the four quarters beginning with east with the help of the cord at the centre, O Lotus-born, the row of the columns may be fixed with reference to the column of the worshipper seated for worship· The distance between the columns should be in a continuous (even) number : a group of four a group of eight, four plus twice eight (4+16), thrice eight (8x3 = 24) or a group of four times eight (8x4 = 32) columns. The number may be multiplied by onehalf or may be doubled taking into consideration the expanse of the pendal (57–62).

The columns may be of various shapes : well-rounded, octagonal or twelve sided (lit. angled) or six–

teen sided (angled); those may be embelished with varied artistic workmanship (63).

Hand and noose in other. The other group of four hands should be meticulously assigned with wea pons as before. These deities are always to assume the figure of Lord of waters, i.e. Varuṇa. The deities Vasu nātha and Sudhānanda are to be installed on the nort hern side along the south-north? (west-east?) direction Both of them are to hold sword and Mudgara in their hands and the rest four hands of this pair of deities should be as in the previous case. They are to be simi-lar to the lord of stars (i.e. moon) in complexion (47-49). Thereafter the top panel of the door-frame should be decorated on the top of the two door panels. O Twice-born, with the motifs of Svastika, Rāma, Pak sis'a (?) and the rivers (Gangā and) Yamunā holding pitchers full of water, and accompanied by the serpant kings and the swans. They should never be designed like the aforesaid deities (50-51)

The rows of the windows should be like this : it should be like the doors in the respect of panels etc but those should be threefourth of the doors in height These windows should be fashioned on each side (dik kalīka?) with even, number, namely, two, four or six The doors and the windows should have the pairs of aviaries called pigeon houses or dove-cote attracting the mind. On each of the lines one may design pairs

of outlets (niś'rama/nisṛta?) having picturesque motifs. The construction of the walls should be accomplished in proper order after determining, O Twice-born, the doors and windows (kha?) equipped with their parts made of wood or iron (52–56).

Now listen to the mode of setting up the pillars of the pandal. Wherever the group of halls of ritual are of small size, they should be without any pillars. I shall now explain the other pandals with pillars. The setting up of the pillars is now being explained to be prescribed after leaving the region of the corridor surrounding the ritual-ground adjoining the place of oblation (Bali). Having properly examined the set of four directions east etc. with the help of the central line and having inspected all those (lines) a row of columns should be set up. Keeping in view the column of the host seated for worship one may employ the interspace of the columns along the continuous numbers : four, eight and also four, sixteen (2x8) or twentyfour (3x8) or thirtytwo (4x8) columns. Alternatively the number of pillars may be increased by making it one and half times or two times, taking into account the expanse of the pandal (57–62).

The pillars should be of well rounded shape or octagonal or twelve-sided (lit. angled) or sixteen-sided (lit. angled) and embellished with various carvings. The height of these may be half of the width (distance

between two pillars?) or else the thickness of the pillars may be according to the availability of space (?). A group of damsels may be carved in these pillars numbering four or more and adorned with seats etc. covered by the walls. This rule may not be universal. O Lotus-born. Wherever there is a pillar the design should be accompanied with a pillar. The number of the pillars is to be sixtyfour in a square (or four, eight and sixtyfour). The abodes are to be filled with corn and four damsels should be installed. [?] The diameter of the pillars of the construction should be, O Magnanimous Mind, should be corresponding with their breadth in one to two and half proportion (?). The thickness of the pillars should be onethird of their breath. In this having constructed the group of pillars the group of girders are to be set up over them for their covering from above. Listen to the way as to how it is to be done. Having completed the structure of the walls as per prescription the group of small parts, they should be fixed with the bindings of black iron etc from beginning to the end. They should be fixed in such a way that they (pillars) would not be uprooted. The measurement of the quadrangle should be three, four or five cubits. On the top of the pillars there should be the emblem of the eagle and the flag of the ritual-ground. Having thereafter supported the pandal with strong, hard and quite conspicuous bamboos Having thereafter effected the bonds of the pillars, their small parts and their tops. The bottoms of the

girders may be fixed in the walls inside cavities. Having thereafter perforated or drilled their bottom one may insert the arm in its wood. It should be square in shape and broad compared to the vertical measurement. The bindings of the pillars, the small parts and the beams should be done with the timber made of hard wood and they should be broad, O Twice-born. The binding should also be supported with coverings of pots made of iron or the pegs or chains in large number so as to make it firm and non-shaking. One may thereafter prepare a great group of tops near the bottom part of the beams as also on the top, with the help of bricks plastered with morter. It may be of the shape of the cresent of the moon or of the shape of a myrobalan (79½ obsqure). The upper part of the beams should be covered with walls with clay and wood and morter so that it does not wither away. The stability of the region of the beams should be made strong. The neck portions at the region of the pillers should be mounted upon (77-81) the hard thick rope. The outward projection of the tip of the beam should be placed on the top. The (projecting?) arm should be tied with a spear. The supporters of the beams should be designed as persons engaged in pastime with their wives in company with the super human beings like the Kinnaras, Gandharvas, Nāgas, Yakṣas and Vidyadharas. Thereafter, a row of pillers should be designed in front of and adjacent to the beams, all around, O Lotusborn, after giving a little elevation (82-85). Above the pillars erected for

the support of the covering or roof, one may supply a fixed (niyuta? niyata) number of beams. One may provide a humpbacked projecting arm, well-tied (sugandham?subandham) and resting on the eastern beam. It should also be provided with a ligature in connection with the beam. It should also be adjusted with two side-arms fixed obliquely. The front projection arm should first be set up on the frontage of the eastern beam, and thereafter an extention row of bamboos in front of the side-beams. The end to be raised should taper like a dozing lotus flower (i.e. stooping). It should then be supplied with bamboos obliquely stretched out and becoming thinner and thinner towards the end and then it should be covered hard with thin and light set of timber or with cover made of wool. In each of the walls, one may employ some mergers (?pralaya?) numbering four or three, in the centre of crowning moon-emblem. Occasionally, there should be constructed, some channel for draining out the water (?) falling from the clouds (86-93).

Thereafter one may erect an enclosure for the sake of urgent activities, at the time of the prescribed time, beyond and adjacent to the sides of the pillars of the pandal the enclosure should consist of the bamboo, sticks which is auspicious and it should be accompanied by windows, decorated entrances and covered on the top by a canopy. This is for the sake of making the rituals free from dust on all directions

The enclosure may be decorated with special ornaments of ladies like safron or vermilian obtainable in mountains. In the case of enclosures meant to last for longer time, it should be constructed with baked bricks etc. and it should be quite elevated and strong and specious for protection. The pandal may be of the shape of square, perfectly circular or triangular and matching to the ritual of worship in shape and it should be pleasant and strong as per prescription of the experts (tajjñāna-kalita?). Having thus constructed a pandal as per prescription, one may prepare a special flooring inside it and it should be strong even of the shape of the pandal, having a slight slope towards the north east, well elevated and well polished resembling a mirror; the floor of pandal should not be common in quality. For the sake of the devotees eager to perform the ritual of worship, O Lotus-born, one may take the measurement of their fingerwidth and the thickness of elevation of the flooring should be about eight fingers in the case of halls of small size and their height of elevation should always be raised by on finger width at a time from nine to fifteen fingers (94- 02).

In the case of abodes of medium size, the elevation of the ground should range between sixteen to twentyfour fingers in height; it should gradually rise with (one) finger, as in previous case. In the case of large scale houses, it should be one cubit or forearm (hasta), or quarter or half (plus?) extending on all sides. Thus

is told, the measurement of elevation of the ground or flooring. The floor should be paved first with bricks and then to be filled inside with day mixed with some sand. Thereafter, the ground may be inspected to remove hairs or insects (if any) so as to make it wholesome and then it should watched to be ideal as aforesaid, in particular, for seven days. It should pleasant and raise of the centre. It is fit for ritual worship if it does not develop cracks Then, having consecrated the house equipped with altar and arches, adjacent to the corners of outer squares and not far from them. Primarily it should have four columns. If it has more columns, then those should be set up on all the four directions, to be equidistant, O doyen of Vedic scholars. It should be of four, twelve or twenty pillar, increasing by eight at a time. The series should be of even numbers. The ritual abodes are provided with series of auspicious pillars as per expanse of the ground, with varying groups of twenties to be set up (103-112).

In this (Pandal for Yāga ceremony), having installed four arches on four sides or ulternatively, one may set up three three arches on each side or having taken into account the expanse of the pandal five or seven arches may also be set up on each side. Now listen to the way how an altar should be characteristically decorated with the arches in the case where the function hall happens to be without any pillar (113-14½)

It should be made firstly with general measurement and then with special ones. The arch should be constructed with the help of the staffs of holy sacrificial timber which are even straight and hard. These staffs should be equal in height with the breadth of girders and increased by their own length of the spokes. The height of the arches is said to be auspicious when it is equal to their breadth and a quarter. Their breadth may also be threefourth of the height. The set of those staffs excepting the set of horizontal pillars on the top, should be cut into three equal parts. The top portion should be rounded. The second portion below that should be made of octagonal finishing. The third portion below that should be made square. All the staffs to be placed over should be made all round or quadrangular in shape and endowed with various design-carvings, marked with flowers, blossoms, poliagesand birds (115–121).

The width of the arches should be ranging between three, four, five, six, seven or eight angulas. One-eighth portion of the height should be dug in the ground adjacent to altar. The other arches also should be dug with equal underground portions. This is in general the characteristic description of the altar and the pillar-staffs. Now listen to their special characteristics. One may diminish onesixth portion from above having dropped onefifth part(?). This is the measurment of an

arch, O Lotus-born, with onetwelvth unit, leaving one third, onehalf of all the staffs as underground. Normally the height of the arches should be equal to that of the width of the pillars in the case of the mansions or halls equipped with pillars and two staffs should be fixed underground. In the case of enclosures of mansions the arches should be like the main construction. The arches should either be equal to the width of the pillars or equal to the height of the top of the pillar or little more or with onefourth of the height above the pillars. The thickness of the arches should be equal to the interspace of the pillars. The measurement of the arches should be suitable to the form of the presiding deity, O Doyen amongst the nores of the Vedas (i.e. Brahmā). On each arch one may fashion the image of the eagle, i.e. Garuda seated on the top and flanked with two discs and the circular wings. These arches should also be decorated with variegated designs. These should be painted with the figures of sages, the accomplished souls, gods and marvels being manifested by them as also with the guardians of directions, forests and parks as also multitudes of leaders of animal flocks. The pandal of the Yāga should be laborously painted all over, or it should be white washed and decorated thereafter with mirrors, chowries, silken garments that are respledant and adorned with bells, cresents, canopies which are pleasant. The upper portion of the altar should be adorned with picturesque

canvas awning which is bright white in colour and accompanied with network of pericarps (122–134).

One should hoist the banners of the colours ranging from white and the like (Sitādi) i.e. white, red, yellow and black (Sita, Rakta, Pīta, Kṛṣṇa) in the side directions beginning from north east and ending in north west (i.e. north–east, south-east, south-west and north–west), In the same order of colour division, one may install a group of four/banners in the main directions beginning with west (having white banner) upto southern direction (covering north and east in between). To flank all these banners, one may erect a pair of canopies. The assignment of the arches and the canopies should be equal. Now listen to the way as to how a set of eight flags is to be hoisted. Beginning from the south–east direction and reaching the north–east direction (via south–west and north–west), one may employ a set of four flags: white, orange (= red?) yellow and black. Again beginning with northern direction upto the western direction (via east and south), a set of four flags of similar descripton has been prescribed The motifs of the disc, the lord of birds and the triple (blossom) of Vaijayantī (the plant Tulasī) should be designed in the colour resembling that of the royal stone (i.e. black) on the arch located in the eastern direction The same set of motifs in white crystaline colour should be designed in the south. In the west should be designed (a similar set of

morifs' with the colour of redlead. The golden set should be designed in the north direction. On each arch there should be three flags flanked with four banners of the colours white etc. Wherein there is a single arch or a triad or a pentad, the length of banners should be half of the width of the arch and the width of the banner should be made always one and half of it. The height of the flags should be as aforesaid or may be made equal to half of the arch, O Lotus-born, and the width should be one third. All the presiding deities of the directions are to be made so as to be endowed with their respective flags, weapons and vehicles but without the attendent. In the similar manner at the symmetrical entrances one may fashion the outer guards (eight) beginning with Caṇḍa and ending in Subhadra. There after one may fashion the inner set of guardian 'deities (eight) beginning with Kumuda. Thereafter a set of eight Bhutas should be designed. Their height should be onefourth of that of the arch and the width should be onefourth of the height. Indra (the presiding deity of the east should be visualised resembling the S'ata-dhama and having four arms, riding the and wielding the very sharp thunderbolt. The presiding deity of the south-east direction, namely the Firegod (whose food is the oblations' should be mediteted upon as riding a goat red in complexion, holding S'akti weapon in his hand, haloed with thousand flames and resembling thousand suns (in lustre). The presiding deity of the

south, the god of death should be memorised as riding the great he-buffalo, resembling a mountain of collyrium quite horrifying in contenance, holding rod in his hand. The presiding of the south-western direction, the lord of demons should be visualised as terrific, with face showing the yawning molars, resembling the lustre of a dark cloud and seated on a corpse holding sword in the hand The presiding, deity of the west, the lord of waters (Varuṇa) should be visualised as bearing the complexion resembling that of pearls, up in arms wielding the nook of ice, endowed with a thousand Nāma damsels and riding the crocodile. The presiding deity of the north-west should be mentally visualised as resembling the dark cloud, marked with the banner of a big flag, the god wind as seated on an antelope. The presiding deity of the north the Moon should be visualised as Soma surrounded by the galaxy of stars, white in complexion resembling cow's milk or conch, seated on a big hare and maker of night. The presiding deity of north-east Īs'āna, i e. Lord S'iva, having his body smearing with white ashes having three eves, riding on the bullock holding the weapon : trident and endowed with knowledge (135-156).

The presiding eity of the direction of the nether region, Pātāla, namely the Lord of serpants : Ananta should be mentally visualised as riding a tortoise wielding the plough weapon, white in complexion and

endowed with thousand hoods. The Lord of the upper direction, namely, the Lord Brahmā, the unborn should be visualised as firm holding rod in his hand and rota ting the global sphere, ascending a swan stationed in the etheric region and protecting the creatures. All the above guardian of (8 + 2 = 10) directions are to design ned as having four arms and holding garland of beads and posing boon giving and protection giving gestures and meditating upon the Supreme principal.

They are all with their bodies adorned with divine endowed with divine garlands and dresses, assu ming divine forms and portent of divine fragrance. Alternatively, only lord S'iva with Bullock's emblem should be shown with four arms and others with two hands only, holding weapons or exhibiting boon-giving or protection-giving gestures. Thus is described the characteristic nature of the lords of the directions (157-161½).

Now the description of Caṇḍa and other (retinue deities) shall be narrated. So also the description of the meditation in proper order of the outer group of attendants. The chief of the troop, namely Caṇḍa, should be depicted as resembling the morning (lit. young or tender) sun, having broad chest and four arms. He should be depicted as having tall and lofty shoulders; he should have fully grown body parts, however he should not be too fleshy or plump. He

should have compact belly and depressed navel. He should be adorned with a row of hair on the body and should have mouth exhibiting gaping fangs and tawny eyes and beard. His eyes should resemble the tawny colour of honey or wine, and having curved, creeper like eyebrows. He should long and dangling ears and broad nose and smiling face. He should be adorned with earings and garland and armlet. He should be shown as tying a turban on his head marked with black hair He should wear white and garland, in his pair of right arms one should imagine a raised disc and a flaming mace resting against the slope of the hip and on the ground surface. In one of his left arm there should be conch and in the other the garland of beads. This is the description of Caṇḍa who is invincible by his valiance. He is capable of destroying thousands of calamities when enragged (1o2–169).

Caṇḍala should be installed at the right side of the Lord and on the arch in front of the lord of the Mantra. He should be on the left side of the Host-worshipper, invariably. There alone, Pracaṇḍa should be installed on the other side, with similar description, but there should be inversion of arm-position. Whatever weapons are held by Caṇḍa in the pair of the left arms should be held by Pracaṇḍa in the right arms (170–172½).

On the southern side, there are two standing attendants : Dhātā and Vidhātā. These two deities are

to be visualised as resembling the core of the lotus (i e. red) and of terrific might resembling the above pair (Caṇḍa-Pracaṇḍa). They are to be fashioned as wearing red garments and red garland as well as smearing red ointment (173-1 4).

Thereafter one should design the pair of attendents : namely, Jaya and Vijaya on the western side They should be dark in complexion like the linseed fiower. They should be endowed with yellow garland as also the garment and yellow turben. They should be ferrocious and holding similar weapons as in the previous cases. They should 'be assuming gigantic form and having unbearable sight and also unbearable valour (175-176).

On the northern side one may assign two attendant deities, namely, Bhadra and Subhadra adjacent to the staffs of the arch. They should be resembling the lustre of milk and jasmin and wearing blue silken garment. Their body should be ornate with the flowers resembling the dark blue clouds. They should resemble the pair of earlier attendants (177-178).

These eight leaders of the attendants are identical in the respect of the body face and form except in the respect of halo, flowers and garments but identical in the respect of ornaments and weapons. They are ever inclined to destroy the network of calamities spread around the devotees on all directions and which

in yielding the fruit in the form of proliferation worldly existence. They are facing each other, all in pairs and standing in even postures (with their toes in juxtaposition?). Eaca of these leaders is said to be surrounded by a thousand (or) lakh petty leaders who are assuming bodies of varied complexions and absorbed in adoration of Lord Acyuta i.e. Viṣṇu (179–181½).

Thereafter the two attendant chiefs : Kumuda and Kumudākṣa who are of pleasing face and glance, who resemble the mountain of snow, who are in their young age, who are adorned with various ornaments on limbs, who are decorated with various earings, wearing various garlands and wearing various turbans, O Twiceborn. They are dismeared with various fragrant, eunguents on their bodies and decorated with various apparels. The right hand of the attendant chief Kumuda should be imagined as holding the chowrie resembling the moon rays and his other right arm should manifest the protection gesture called Abhigaccha. His one left hand should be shown as holding a full blood lotus engaged in bestowing merit on the devotees afraid of the fear of the worldly existence. He should be shown as holding the deterant gesture with his other left hand threatening and quieting the outer forces. One may design these two hands exhibiting inversion in the case of the other attendant chief, namely Kumudākṣa (182–188).

In the case of other attendant deities the inversion is to be effected in the case of each pair of hands. The two deities Puṇḍarīka and Vāmana are having the lustre of the oblation eater fire. They are holding the flag with the emblem of the eagle and the rest description is as aforesaid. These two deities should be designed or mentally imagined or deposited through Mantras on the right side of the temple of the Lord (189-190).

The deity named S'ankukarṇa and the one named Sarvanetra are both resembling golden lustre of Campaka flower and holding fans made of peacock feathers, O Lotusborn. They are to be situated on the back side of the god of great majesty and towards the north-west. The pair of deities named Sumukha and Supratiṣṭha should be situated on the left side of the Lord. They should be thought of as having dark complexion resembling the dark green Mudga-beens. They should hold umbrellas in their hands. Whatever is left untold in the case of the remaining hands should be understood to be identical with Kumuda. O Twice-born, I have described to you these deities of internal enclosure. They are absorbed in His devotion by their deeds, mind and speech. They are surrounded by crores of other deities who are endowed with the six divine attributes, Jñāna etc. (i.e. jñāna, bala, ais'varya, Vīrya, s'akti and tejas and also infinite number of Bhūtas and other accomplished Souls aspiring for the highest state of existence (191-196).

Having done this much and thereafter having besmeared the altar alongwith the arches with sandal-pest and other fragrant items and bright colours in order. Having scented those with the sandle-pest in the north and having decorated the paved ground with milk sandal-pest and saffron aswell as hrībera perfume mixed with turmeric and water. Thereafter the ground of the pandal and its entrances should be fumigated with several herbs and various fragrant substances alongwith the mantras invoking auspicious day, O Twice-born. One may thereafter prepare an excellent park for the sake of the mantric idol of trangular shape or of the shape of white island, for the residence of the devotees. Thereafter one may accomplish the ritual ending in the ablution ceremony and all other rituals prescribed in the texts beginning with worldly enjoyment and culminating into final liberation (196–200½).

This hall should be equipped with one entrance and one may prepare the pandal for the ritual fumigation on any of the direction of one's choice out of the other directions (excluding the entrance). It should be supplimented with the chimney for the outlet of smoke and ornate with various fire-pits. It should be provided with ghee and fuel of Palāśa sticks. It should have the decoration of the arches and it should be ornamented with three layers of girdles made of silk. Having thereafter wrapped the altars, the arches and the staffs with the Darbha grass whose route and tips

Then comes the (eleventh) maṇḍala named Ārogya (prada) which is the destroyer of all diseases. The twelfth is called Viveka for which the fruit is to be fitting its name. Next to that (i.e. 13th) is the yāga known by the name Vāgīs'a, at a mere glance of which the dignity of speech commences. The fourteenth maṇḍala is Mānasa, which causes pleasance of mind by glance at it. Then is the fifteenth yāga which is named Jaya as is the bestower of victory. The sixteenth is called Svastika and causes well being, O wise one, by worshipping it. The name of the next yāga is said to be Ananta which gives obtainment of infinite bliss by quick glance. Nitya is the eighteenth one and that is bestower of permanent contentment. Bhūtāvāsa is the next maṇḍala in the continuity of maṇḍalas, (i.e. 19th). On visualisation of which, there occurs the conquest of the (five) 'elements', forever, O Twice-born! Thereafter is the (20th) yāga called Amogha, by worshipping which, the attachment of embodied souls, recedes from the ocean of worldly existence.

Thareafter is the (21st) yāga, called Supratiṣṭha, by worshipping which, or by visualising which, with supreme devotion, one may attain mental peace. Thereafter is narrated the Buddhyādhāra maṇḍala (22nd) by worshipping which one would have his intellect stabilised in the abode of one's self: Guṇākara then is to be known as the (23rd) maṇḍala in which when meditated

upon, at heart, O! Lotus-born!, or worshipped, the group of (three) attributes (of Prakriti) gets lost. Thereupon the next great maṇḍala design (24th) is wellknown as Dhruvākhya on which when visualised, the soul-engulfed in worldly existence, attain stability in one's own self, and he would not again return to the material embodiment. The Paramānanda maṇḍala is the last destination, by worshipping which one would attain the supreme abode (5-1-20)

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CHAPTER : FIVE

SARVATO BHADRĀDIMAṆḌALA

Maṇḍala No. 1—Bhadraka

A - Sketching

Having prepared a square ground, let it be vided in to seven parts (rows and columns). There / forty nine units (50-1) are formed 1) A Lotus ould be constructed in the central square measuring ne units (3 × 3).

With two outer rows, the entrances along with e corner, (dvārāṇi Sakoṇāni) are formulated.

For the sake of the neck portion of the door vara-kaṇṭha) one unit should be rubbed from the w near the lotus-arca (Padma-kṣetra); and three-ree units for the jaw-portion (upakaṇṭha) from the ter row. This is how the entrances are formed.

Six units each should be rubbed for the formation each corner (koṇe). The Bhadraka-design so rubbed t should be filled with colours.

Maṇḍala No. 1—Bhadraka

B - Colouring

The Lotus encircled by a circle, cituated at the tre should be white (sita). All the demarkation lines

should be written with black shade, and the joint the Lotus petals and their interiours should be colour with white.

I shall however narrate the filling of colour appropriate places of all the parts beginning with the empty space outside the encircling circle and inside the outer square (vyoma-vṛtta-bāhya).

2) The space between the neck-portion of the door should be filled with whitish red colour (pink).

3) The corners of the maṇḍala design should be a bright red lustre and the parts in between them (i.e. entrances) should be yellow. Having fully filled with colours, thus the Bhadra diagram will be completed

Maṇḍala No. 2--Aghanirmocana

A - Sketching

Having prepared the ground accurately dividing eightfold, as many as sixtyfour units are produced.

1) A Lotus should be inscribed at the centre, with four units (2×2 = 4)

2) One row outside that should be washed around for the sake of passage.

3) The entrances (dvāra) would be situated out side the passage, and for that two-two units should be rubbed for the neck-parts (kaṇṭhārtham) and four units for the jaw-part (upagala). (2 + 4 = 6 units in all)

4) In the regions adjacent to the entrances i.e. corners (koṇa) the units equal to the previous maṇḍala (i.e6) are to be wiped out.

The diagram should be coloured thereafter.

Maṇḍala No. 2—Aghanirmocana

B - Colouring

The passage (bhramaṇī) should be black and the rest of the parts should be coloured as per the pattern of the bhadra-maṇḍala.

1) Lotus-white. Demarcation lines black.

2) Ex-space - portion (Vyoma - bāhya) whitish-red (Paṇḍu-rakta).

3) The entrances (dvāra) with yellow colour.

4) Corners (koṇa) : bright red.

Maṇḍala No. 3—Sadadhva (9×9 = 81)

A - Sketching

Having divided the field-ninefold, 81 units will be produced.

1) The Lotus may be inscribed with nine units as in the case of Bhadra.

2) An attractive altar may be drawn in one row out side. Out of the available units; a sum of three may be located in all the corner-directions; and one unit each may be placed on the four main directions.

3) With the two outermost rows, the entrances and the corners are formed; not otherwise, listen! The neck portion of the entrance should be drawn with units equal to the altar-corner (= 3); its jaw-portion (upa kaṇṭha) should be drawn with five units.

4) The corner of this maṇḍala is constituted of six square-units.

Having washed out various parts, the design should be filled with such colours as would enhance the beauty.

Maṇḍala No. 3—Sadadhva

B - Colouring

1) The interspace between the circular space, and the altar to be filled with bright orange [(pīta = yellow) + (raktojjvala = bright red)]

2 a) The side parts of the altar should be filled with bright black colour.

7 b) The corners adjacent to them should be supplied with yellow tint.

1) The entrances should be smeared with intense white.

4) The outer corners should be applied whitish red.

This is how Sadadhva maṇḍala is explained by me.

Maṇḍala No. 4—Dharmākhya (10 × 10 = 100)

A - Sketching

Having divided the area tenfold hndred hunits are produced.

1) The Lotus should be drawn at the centre with four units (2 × 2 = 4).

2) Pīṭha or altar should be drawn with one row around. Therein having rubbed off the units the lines by secting the corner units may be drawn, Oh! Lotus-born. Thereby the altar is divided in to four parts.

3) The rowing passage (Bramaṇī) should be fashioned with one row.

4) The door should be formed with two rows and six units assigned to Kaṇṭha (2) & Upakaṇṭha (4)

) Two-two units should then be rubbed on its either sides

6) For the sake of formation of the outer corner (kona), three two and one units should be serially rub bed, (3 + 2 + 1 = 6) in oblique manner.

The maṇḍala then should assigned colours.

Maṇḍala No. 5—Vasugarbha (11 × 11 = 121)

A - Sketching

Having made the plot elevenfold (rows and columns), the sum total of the square units arrived at is one hundred and twenty one.

1) The central Lotus is shaped with nine (3 × 3) units.

2) One row should be washed out for the altar. The mode as to how the shape is to be given to this altar is being told. Be attentive! At all the corners the cord should be placed at the end of two square units on either sides and a line may be drawn [diagonally).

Stretching the card. By this process the side parts look like a karṇikā (resembling a trapezium) (29) and the corners would be like the edge or blade of a plough, in shape (26).

3) The passage would be adjusted in one row beyond The remaining parts of the maṇḍala would be accom modated in two outer most rows, Oh Lotus-born !

4) The assignment of the number of units for the entrances would be similar to that of the Sadadhva maṇḍala.

5) From the corner regions, seven units should be merged together between two entrances and then the corner should be formed with a triad of units outside. Having done this much, colours may be applied.

Maṇḍala No. 5 – Vasugarbha

B – Colouring

This design should be filled with various colours.

1) The ex-space region (Vyomabāhya) should be filled with ash grey colour resembling completely extinguished fire.

2) The corners of the alter beginning with the north-east (i.e. north east -> south east -> south west-> north west) should be filled with the colours beginning with white (sitadya) : White, red, yellow and black respectively (2b).

Similarly in the main directions : West-> north -> east-> south should the same colours : White etc. be cast in the same order (2a).

3) The exterior (passage) of the altar should be supplied with the lustre resembling the bell of the fish (jhaṣodara).

4) The entrances should be smeared with orange red.

5) The motif (of the koṇa) in between two entrances should be white and the remainder of the ten corner units (10–7 = 3) should be black.

The Vasugarbha maṇḍala is thus explained to you

Maṇḍala No. 6—Sarvakāmaprada ($12 \times 12 = 144$)

A - Sketching

Having split the area twelvefold (dvādaśadhā) as many as one hundred and forty four (150–6) units are produced.

1) A Lotus with defined characteristics (salakṣaṇa) should be drawn with sixteen (4×4) units at the centre.

2) The altar for the Lotus should be made with the help of a row of units.

2 a) Two-two units there from should be rubbed on all sides (for gātrakas).

2 b) Likewise three three units should be taken at the corners (for pīṭhakoṇa).

3) The corridor should be paved with one surrounding row.

4) Two parts would be accommodated in the

5) remaining couple of rows. The entrance with neck and jaw (galopagata) should be of six units (2 + 4).

The corners within corners should be made of fourteen (7 + 7) units.

Maṇḍala No. 6—Sarvakāmaprada

B - Colouring

1] The inter-space between circular space and the altar [vyomapīthayoḥ] should be filled with the colour parallel to the one in [Vasugarbha], the previous diagram [i.e. like the extinguished fire, i.e. pras'āntāgni samāna] indicating ash grey colour.

2] The altar corners [2b] should be filled with the shade of the royal stone [i.e. black-]. The centre regions between the corners [i.e. gātraka-2a] should be coloured with the golden lustre.

3] The corridor should be coloured with the shade resembling parrot's feather [S'ukapakṣa]

4] The doors should be like the white crystals.

5] The corners should then be applied with red colour.

The Sarvakāmaprada maṇḍala is stated thus.

Maṇḍala No. 6—Āyuṣya

B - Colouring

1) The ex-space region may be coloured with the hue of the substance called hinkulika (mercury oxide), i.e. red.

2) The corners of the altar (2b) are to be coloured like emerald (green). The entire group of the side-parts (2a) should be reddish orange (raktāruṇa)

3) The corridor should be deep golden in lustre.

4) The entrances should be intense white.

5) The córners should be like the royal stone and
6) the offsets like the ex-space region (vyoma-bāhya), i.e. like mercury oxide (red).

This is how the Āyuṣya maṇḍala is narrated.

Maṇḍala No.7—Amitrdghna

A - Sketching

By dividing the field thirteenfold (tridas'adhā 3+10), as many as one hundred and sixtynine units are formed.

1) A lotus should be drawn within a circle (cakra madhyataḥ ambujam) in a square measuring twenty-five units (5×5).

2) An altar should be made with one row outside the lotus field. Its sides and corners (2a) and (2b) should be shaped with three units on each side and three units in each corner.

3) In the outer row a passage (padavī) should be left out.

The entrances etc. should be accommodated with two rows:

4) The neck (or inner ear) portion (i.e. the narrow portion = kaṇṭha karṇa) should have three units and the broader portion named outer ear (upakarṇika) should have five units.

5) A pair of offsets will be formed by taking eight (4 + 4) units from intermediate region on either side adjacent to the entrance.

6) Then four altar-corners should be formed by six units taken from each corner.

Having finished this much, the design should be manifested (vyañjayet) i.e. coloured.

Maṇḍala No. 7 – Amitraghna

B Colouring

1) The ex-space portion (vyomabāhya) should be reddish orange.

2) All the altar-corners (2b) should be smeared with the same hue, but very bright (atyujjvala). The side parts numbering four pertaining to the altar (2a) should be smeared with the colour resembling the feathers of cāṣa bird (i.e. blue).

3) The corridor should resemble the royal stone (rājopala i.e. black.)

4) The entrances should be applied with silver lustre (rajatābha).

5) The part next to it (i.e. s'obhā) should be dim white (pāndara-guṇa).

6) The koṇa should bear the same colour which is assumed by the inter-space between the vyoma and the pītha (i.e. ex-space part).

7) Thus is narrated the Amitraghna maṇḍala.

Maṇḍala No. 8—Āyuṣya

A - Sketching

Having split the ground plot into fourteen parts (dvisaptadhā) a sum of one hundred and nintysix units is arrived at

1) The lotus should be drawn with sixteen (4×4) units at the centre.

2) In the row outside if the lotus support, i e. altar may be constructed. There in (2a) two-two units should be taken on all sides (for gātraka) and (2b) three-three units should be taken in the corners (per pīthakoṇa).

3) With two surrounding rows, a round corridor (padavī) may be formed.

Whatever parts remain should be completed with the two rows outside.

4) The neck part of the door should be accommodated in two square-units and jaw part in four units.

5) Three units should be washed off from the row near the neck portion of the door and one unit from the row near the jaw-portion, for the formation of the offset. Thus in all eight offsets (2×4) are formulated.

6) The outer corners are formed by taking ten units each from four corners of the maṇḍala.

Maṇḍala No. 8—Āyuṣya

B – Colouring

1) The lotus area should be filled with whitish red colour.

2) The eastern and the western sides of the altar should be coloured with yellow tint.

3) The regions near the door neck (dvāra kaṇṭopaga) should be filled with yellowish (pītal) colour.

4) The group of four corners should have the same colour, which is shared by the vyoma bāhya (i.e. the whitish red or pink).

This is how the Dharm (= Dharmākhya maṇḍala is elaborately narrated.

Maṇḍala No. 9—Balabhadra (79-81)

A - Sketching

Having divided the ground, fifteenfold, the number of units resulting thereby would be two hundred and twentyfive. Broadly the pattern of the Amitraghna design (M. No. 7) should be followed.

1) I.e. twentyfive units to be assigned for the lotus area (5×5) and

2) One row arround it for the altar.

2 a) Consequenly three units are to be assigned to the altar sides (gātra) and

2 b) Three units for the corners (koṇa).

3) A subordiate altar (sub-altar i.e. upapītha) should be drawn with a row surrounding the altar.

4) The passage (vīthi) would also be like Amitraghna, i.e. made of one row.

Similarly, the outer parts should be accommodated in the pair of [exterior] rows.

5) The neck and the jaw portions of the door are also like the Amitraghna maṇḍala; i.e. made of three and five units respectively (3 + 5 = 8).

6) The group of (i e. 2×4 = 8) offsets have the same measurements as in the case of immediately preceding two maṇḍalas (Amitraghna and Āyuṣya i.e. no. 7 and 8) (i.e. 3 + 1 = 4×8 = 32).

7) Ten units each should be wiped out from each corner of the maṇḍala (i.e. outer corner-koṇa).

Maṇḍala No. 9—Balabhadra (82-87)

B - Colouring

1) The space exterior (vyoma-avasāna) should be filled with whitish red, i.e. pink colour.

2) The colours for the various parts of the altar are as follows :

2 a) The altar-sides also to be coloured with the sitādi set of four colours; beginning however with the west (Pas'cimādi) and culminating in the south (i e in clockwise order: west-> north-> east-> south) sharing respectively white, red, yellow and black.

2 b) Sitādi set of colours (i e. white, red, yellow and black) are to be applied to the four altar corners north-east, south-east, south-west and north-west respectively (Īs'ādi).

3) The four sides of the sub-altar starting with the south (south-> west-> north-> east) sould share white; red, yellow and black respectively.

4) The path of movement (bhramaṇī) should be filled with whitish red

5) The group of four entrances should be filled with golden hue.

6) The group of eight offsets (s'obhāṣṭaka) should then be coloured like emerald lustre (green).

7) The remainder portion (koṇa) should bear a dim red shade (rakta-guṇa).

Thus would be the Balabhadra design.

Maṇḍala No. 9—Balabhadra

Total area : 15×15 = 225 units

Padmakṣetra	5×5 = 25 units	
Vyoma-bāhya		Paṇḍurakta (whitish red)
Pīṭha	1 row (1 + 1); 5 + 2 = 7 rows 7×7 = 49-25 = 24 units	
Pīṭha-gātra	3×4units = 12units	Sitādi (white etc.)
Pas'cima (west)	3 units	Sita (white)
Uttara (north)	,,	rakta (red)
Pūrva (east)	,,	Pīta (yellow)
Dakṣina (south)	,,	kṛṣna (black)
Pīṭha-koṇa	3×4 = 12units	Sitādi
Is'a-koṇa (north-east)	3 units	Sita (white)
Agneya (south-east)	,,	Rakta (red)
Nairṛtya [south-west)	,,	Pīta (yellow)
Vāyavya (north-west)	,,	Kṛṣṇa [black]

3)	Upapīṭha	1 + 1row. $7 + 2 = 9$ rows $9 \times 9 = 81 - 49 = 32$ units	Sitādi
	Yāmya [south]	7 $(2 \times \frac{1}{2}) = 8$units	Sita [white]
	Āpya [west]	,,	Rakta [red]
	Uttara [north]	,,	Pīta [yellow]
	Prac [east]	,,	Kṛṣṇa [black]
4)	Vīthi	1 + 1rows; $9 + 2 =$ 11 rows $11 \times 11 = 121 - 81 =$ 40 units	Paṇḍurakta [whitish red]
5)	Dvāra [Kaṇṭha Upakaṇṭa]	$3 + 5 = 8$ units	jāmbunada [golden]
6)	S'obhā	$3 + 1 = 4$ units $\times 8 =$ 32 units	Marakata [emeraldgreen]
7)	Koṇa	10 units	Rakta-guṇa [dim red]

Maṇḍala No. 10—Pauṣṭika (87-93)

A - Sketching

Having divided the ground plot, sixteenfold, the units that are obtained would number two hundred and fifty six.

1) At the centre, the lotus [kahlāra] should be sketched with thirty six [6×6] units.

2) The altar is to be drawn with two rows around.
2a) Two two units should be taken from the inner row at the centre of all directions for the side parts [gātra].
2b) Five–five units should be erased from each corner to form the altar–corners [pīṭhakoṇa].

2c) Six six units each on all sides [for upapīṭha-gātra].

2d) The second [outer] row of the altar should be utilised to formulate a sub-altar [upapīṭha]. For that purpose, three three units should be erased at the corners [upapīṭhakoṇa].

3) The pathways to be accommodated in one outer row.

The remaining components, entrance etc. [dvāradi] are to be accommodated in the couple of outer most rows.

4) The neck part of the entrance, the jaw part [galopagala].

5) and the offset will have two, four and four units

6) respectively. The recess [upas'obhā] is formed by inversion of the offset [s'obhā–viparyaya], with equal number of units [i.e. 1 + 3 = 4].

7) The outer corner should be formed by erasion of six units near the recess[upaśobha-samīpa]·

In this way, a group of eight offsets and eight recess are shaped on all sides. Having rubbed out the entire design partwise, it should be filled with various colours.

B - Colouring (93-97)

1) The exterior of the space circle [ākāś'avṛtta], should be filled with reddish orange tint [raktāruṇa].

2) All the altar corners should be filled with golden hue [2b]; and all the sides [gātraka] with whitish orange tint [pāṇḍarāruṇa] [2a].

2d) the corners of the sub-altar should be applied with the same colour [i e. whitish orange like [2a]above]

2c) Its sides [upapīṭhagātraka] should be white in colour.

3) The surrounding passage should be black and

4) The doors should be deep white·

5) The offsets should be similar to the vyomabāhya, i e· reddish orange·

6) The recesses or the inverse-offsets should be applied with yellow colour·

7) The corners should be decorated with emerald-green and black bright (?white) shade, Oh Brahman! [2 motifs = 3+3 units).

Thus is explained the Pauṣṭika diagram (yāga).

Maṇḍala No. 10—Pauṣṭika

Total area : 16 × 16 = 256 units

1)	Padmakṣetra Vyoma-bāhya	6 × 6 = 36 units	Raktāruṇa [reddish orange]
2)	Pīṭha	2+2 = 4rows; 6 + 4 = 10 rows 10 × 10 = 100-36 = 64 units	
2a)	Pīṭha-gātra	2 × 4 = 8units	Paṇḍarāruṇa [whitish orange]
2b)	Pīṭha-koṇa	5 × 4 = 20 units	Hemābha [golden]
c)	Upa-pīṭha-gātra	6 × 4 = 2 units	Śukla [white]
d)	Upa-pīṭha-koṇa	3 × 4 = 12 units	Paṇḍarāruṇa [whitish orange]

3)	Vīthi	1 + 1 = 2rows· 10 + 2 = 12 rows 12 × 12 = 144–100 = 44 units	Asita [black]
4)	Dvāra	2 + 4 = 6units × 4 = 24 units	Susita [pure white]
	Kaṇṭha [gala]	2 units	,,
	Upakaṇṭha [upagala]	4 units	,,
5)	S'obhā	3 + 1 = 4 units × 8 = 32 units	Raktāruṇa [reddish orang
6)	Upas'obhā	1 + 3 = 4 units × 8 = 32 units	Pīta [yellow]
7)	Koṇa	6 units = 3 + 3	
	I) Koṇabimba [inner]	3 units	Marakatābha [emerald green]
	II) Koṇabimba [outer]	3 units	Syāmalajjvala [bright black]

Maṇḍala No. 11—Ārogyaka (9 –103)

A - Sketching

Having first divided the area seventeenfold as many as two hundred eightynine (300–11) units are produced·

1) Then a lotus is shaped with twentyfive units·

2) The support of the lotus (paṅkajādhāra) should be made with two rows·

2a) From the row near the lotus field five units should be taken from the portion of the pīṭha and one unit in the outer row from the same; thus having made the altar-sides (gātraka), those resemble the offsets (s'obhātulya).

.b) Eight units should be washed all around for the shaping of each altar-corner.

') The area arising out of the surrounding pair of ows should be washed out for the sake of taking a valk around (sañcāra)

The pair of outer rows should be assigned for he entrace, offset etc. O! Dvijottama or Brahman! est among the twice born·

) For the neck part and the jaw part of the entrance, iree and five units are respectively assigned·

) The total number of units assigned for the

)

) offset, recess and the corner (s'obhā, upas'obhā and oṇa) together with the entrance would be twentytwo 1 + 4 + 6 + 8).

Maṇḍala No. 11—Ārogyaka (103-107)

B - Colouring

Having erased the units partwise, the diagram should be filled with variety of colours.

1) The exterior beyond the space circle (ākāśaparidhi) should be coloured with the shade of bandhujīva flower (i.e. deep red).

2) The four corners of the altar (pīṭhapāda-2b) should be applied with yellowish white colour of cow's milk shade. All the four side parts (gātraka) should be like the royal stone (rājāśma = black).

3) The corridor should be coloured all round with the hue similar to the redlead (cīna-piṣṭa).

4) The doors should be coloured with golden lustre.

5) The next component, i.e. śobhā should be black.

6) The inverse offset (upaśobhā) should be white.

7) And the remaining part, i.e koṇa, should be filled with the red orange tint.

This is how the Ārogyaka Maṇḍala is stated.

Maṇḍala No. 11—Ārogyaka

Total area : 17×17=289 units

1)	Padmakṣetra Vyoma-bāhya	5×5=25 units	Bandhujīva- nibha (deep red]
2)	Pīṭha (Paṅkajādhāra)	2+2 rows; 5+2=7 rows 7×7=49–25= 24 units	
2a)	Pīṭha-gātra	5+1=6 units 6×4=25	Rājāśma- sadṛśa [black]
2b)	Pīṭha-koṇa	8 units×4=32units	Go-kṣīra-pāṇḍu (yellowish white)
3)	Vīthi	2+2=4 rows; 7+2=9 rows 9×9.=81-49= 32 units	Cīna-piṣta- samāna (red lead)
4)	Dvāra	3+5=8 units×4 =32 units	Hemavarṇa (golden)
	Kaṇṭha	3 units	,,
	Upakaṇṭha	5 units	,,
	Śobhā	3+1=4×8=32 units	Syama (black)

6)	Upaśobhā	$1+3=4\times8=32$ units	Sita (white)
7)	Koṇa	6 units	Raktāruṇa (reddish orange)

Maṇḍala No. 12—Viveka (107-114)

A - Sketching

Having divided the ground plot by eighteen (18×18 rows and columns), as many as three hundred and twenty four units are produced.

1) Lotus is to be drawn with sixteen (4×4) units.

2) The altar to be drawn with three outer rows.

2a) Therein, eight units are assigned for the side parts (gātraka): two from the row near the lotus area and at the centre, then four from the middle row and two from the outer row. In the same way, the side parts are drawn on all the directions.

2b) Each of the four altar corners made of thirteen units are drawn in between each pair of the altar sides (gātraka). For this, seven units are taken from outer row and one from the middle row to be unified thereafter Th n with the remaining five units a corner-motif (koṇabimba) is to be designed to resemble partially (slightly) the shape of the altarside (gātrakākārā) is its adherent (limpaka).

3) The path way should then be made with two rows.

4) From the two outer most rows, ten units
5) each should be wipped for euch outer corner;
6)
7) Oh Brahman! The remaining components of the maṇḍala, offset, recess and entrance should be adjusted with the remaining units (4 + 4 + 6). With this, listen as to how these parts are to be filled with colours.

B - Colouring (114-117)

1) The interior of the altar (i.e. vyomabāhya) should be filled with a colour similar to the flower of the pomegranate plant (deep orange).

2a) The side parts of the altar (gātraka) shouid be white.

2b) The motifs of the corner comprising five units which are adherents of the gātrakas (limpaka) should be black. The other motif of the corner comprising eight units should be given the colour of the red lotus.

3 The rows outside the altar (vīthī) should be filled with the shade of the royal stone (rājopala).

4) The four outer components of the maṇḍala beginning

5) with the entrance should be filled with the set
6)

7) of colours: white etc. (white, red, yellow and black) i.e. 4) entrance-> white; 5) S'obhā-> red; 6) upas'obha-> yellow and 7) koṇa-> black.

Thus is stated the maṇḍala named Viveka.

Maṇḍala No. 12—Viveka

Total area : $18 \times 18 = 324$

1)	Padmakṣetra	$4 \times 4 = 16$	
	Vyoma-bāhya		Dāḍimīpuṣpa-tulyā (like pome-granate flower)
2)	Pīṭha	$3 + 3$ rows; $4 + 6 = 10$ $10 \times 10 = 100 - 16$ $= 84$ units	
2a)	Pīṭha-gātra	$2 + 4 + 2 = 8$ units $8 \times 4 = 32$ units	Sita (white)
2b)	Pīṭha koṇa	$5 + 8 = 13$ units $\times 4 = 52$	
	I koṇabimba (limpaka)	5 units	Asita (black)
	II koṇabimba	8 units	Padmarāgopama (red lotus)

3)	Vīthi	$2+2=4$ rows. $10+2=12$ $12\times12=144-100$ $=44$ units	Rājopalanibha (like black royal stone)
4)	Dvāra	$2+4=6\times4=24$ units	Sita (white)
5)	S'obhā	$3+1=4\times8=32$ units	Rakta (red)
6)	Upas'obhā	$1+3=4\times8=32$ units	Pīta (yellow)
7)	Koṇa	10 units	Kṛṣṇa (black)

Maṇḍala No. 13—Vāgīs'a (117-123)

A - Sketching

Vāgīṣa maṇḍalā will now be narrated. Having made ninteen divisions (i.e. 19×19) of the area, as many as three hundred and sixty one square units are produced.

1) The lotus is produced by twenty five units (5×5).

2) The altar is to be drawn with three rows.

2a) From among the units of these rows seven each should be taken on four sides beginning with east and ending with north. The order is like this : one unit

from the first row, five from the middle and one from the third; by combining these units the side part (gatra) is formuluted.

2b) Then with the remaining number of units (from those three rows), the entire group of corners (of the pītha) is formed (17 × 4 = 68). For the formation of the corner, five units are to be rubbed from the first row immediately adjacent to the corner of the lotus area then twelve units to be taken out of next two rows (3 from the second row and 9 from the third row).

3) The passage would be formed with two surrounding rows.

The entrances etc· should be drawn with the outer most couple of rows·

4) Therein (i·e. within the entrance) the neck portion (grīvāṁs'a) will be with three units and the jaw (upa kaṇṭha) with five.

5) The outer corners will be formed with ten

6)

7) units each and the offsets etc (i·e offset and recess Sobhā and upas'obhā) with the remainder of units (4 + 4 = ×4 = 32).

B – Colouring (134–128)

I) The exterior of the circular space (kha-maṇḍala) is to be filled with bright red colour·

ii) All the four sides of the altar = eastern etc. should be coloured like emerald (green)

iii) The inner motifs of the corners should be filled with golden hue; and the remainder of the corner should be filled with the bright lustre of the twilight glow (prabhānta = reddish orange).

4) The path way (gamamārga) should be smeared with the shade of the bee.

4) The four outer parts beginning with four

5) entrances should be filled with 1) white,

6)

7) 2) reddish orange 3) golden and 4) red like (hingulika), respectively, Oh Lotus born! i.e. Dvāra, S'obha and koṇa?

This is how Vāgīs'a is explained·

Maṇḍala No. 13

Total area : 19×19 = 361 units

Padmakṣetra 5×5 = 25 units

	Vyomabāhya		Raktojjvala [bright-red]
2)	Pīṭha	3rows [3 + 3 = 6] 5 + 6 = 11 11 × 11 = 121 units -25 = 96 units	
2a)	Pīṭhagātra	1 + 5 + 1 − 7 × 4 = 28 units	Marakatābha (emerald-green
2b)	Pīṭhakoṇa		
	I bimba (inner)	5 units	Hemābha [golden]
	II bimba (outer)	3 + 9 = 12 units	Prabhānābhijjva
3)	Vīthi [gama-mārga]	2 + 2 = 4 rows 11 + 2 = 13 13 × 13 = 169−121 = 48 units	Dvirepharupa- rāga bee like black
4)	Dvāra	3 + 5 = 8 units × 4 = 32	Sita [white]
	Kaṇṭha [grīvā]	3 units	,,
	Upakaṇṭha	5 units	,,
5)	Śobhā	3 + 1 = 4 × 8 = 32 units	Raktāruṇa [reddish orange
6)	Upaśobhā	3 + 1 = 4 × 8 = 32 units	Hema-golden
7)	Koṇa	10 units	Hinkulika (red) like [mercury oxide]

Maṇḍala No. 14— Mānasa (127–134)

A - Sketching

Dividing the ground twentyfold (dvādaṣa-dhā), i e· 2×10 (dvā = dviḥ = twice), four hundred units will be obtained.

1) From amongst these units, a lotus should be inscribed with thirty six units at the centre.

2) The support for it (tadādhāra) i.e. the altar should be formed by erasing three external rows.

2a) For the sake of preparation of the side-parts (patraka), two units may be taken from the row near the lotus ground, two from the outer row and four from the middle one $(2+4+2=8\times4=32)$·

2b) Four altar corners to be constructed with the help of eighteen and one (i·e. 19) units, near the pair of side-parts. For this, three, one and again three units to be taken on either side beginning from outside to be combined together in such a way that the unit near the inner corner would be common for calculation of the number three in the inner row outer row : 3 3 = ·; middle row : $1+1=2$; inner row : $(3+3-1=5;\ 6+2+5=13)$· This will be the inner motif of thirteen $(6\times2+1)$; the outer motif would be formed by taking six units from the outer and the middle row.

3) The passage should be washed off with two outer rows as in the previous one (i.e. maṇḍala diagram no 13). The remaining parts of the maṇḍala should also be sketched with the same scale (i.e. 2 rows as in the previous maṇḍala).

4) The assignment of units for the components of the entrance is : kaṇṭha 2) and upakaṇṭha 4) together six units.

5) Six-six units are to be assigned to the

6) four outer corners (6×4 = 24). Between each

7)

8) pair of entrance and the corner, a pair of S'obhās (offset and additional offset) and one upas'obhanu (recess) in between them should be accommodated within the remaining number of square-units (4×2 = 8) for two s'obhās and 4 for upas'obha.

This diagram may be filled with colours.

Maṇḍala No. 14—Mānasa(134-139)

B - Colouring

Various parts of the maṇḍala should be filled with colours thus :

1) Portion of the ground inside the altar (i.e. vyoma-bāhya) should be coloured like red lead (cīna-piṣṭa)

2a) The altar-sides should be coloured with deep yellow colour·

2b) The inner motifs of the altar corners, i.e. the intermediate figures between each pair of altar-sides made of thirteen units should be smeared with the hue resembling cat's eye gem (vaidūrya = brownish shade). The other motif of the corner produced of six units should be smeared with full white.

3) The path of movement (bhramaṇī) should bear reddish orange and

4) the group of entrances (4) should be white·

5) The offsets adjacent to the entrances should be like vyomabāhya (i.e. red).

6) The recesses (upaś'obha) should be golden.

7) The additional offsets (any ś'obha) should be like the belly of the fish (jhaṣodara).

8) The remaining part, i.e. outer corner should be like t e first ś'obhā (offset; i.e. red like no· 5 above)· This is how the mānasa design has been told·

Maṇḍala No. 14—Mānasa

Total area : 20 × 20 = 400 units

1) Padmakṣetra 6 × 6 = 36 units.

Vyoma-bāhya Cīna-piṣṭa

2)	Pīṭha (tadādhāra)	3 + 3 = 6 rows; 6 + 6 = 12 12 × 12 = 144–36 = 108 units.	(red-lead)
2a)	Pīṭha-gātra	2 + 4 + 2 = 8 × 4 = 32	Supīta (deep yellow)
2b)	Pīṭha-koṇa (Pīṭha-caraṇa)	13 + 6 = 19 units × 4 = 76	
	I Pīṭhakoṇa bimba (inner)	5 + 2 + 6 = 13 units	Vaidurya (brown)
	II „ (outer)	3 + 3 = 6 units	Susita (pure white)
3)	Vīthi (bhramaṇī)	2 + 2 = 4 rows; 12 + 4 = 16 16 × 16 = 256–144 = 112 units	Raktāruṇa (reddish orange)
4)	Dvāra [Saṁves'ana] Kaṇṭha Upakaṇṭha	2+4 = 6 units × 4 = 24 2 units 4 units	S'ukla [white]
5)	S'obhā	3 + 1 = 4 × 8 = 32 units	Cīna piṣṭanibha [like red lead]
6)	Upas'obhā	1 + 3 = 4 × 8 = 32 units	Hemābha [golden]

7)	Anyaśobhā	3 + 1 = 4 × 8 = 3 units	Jhaṣodara samāna [like fish-belly]
8)	Koṇa	6 units	Cīna piṣṭanibha (like red lead]

Maṇḍala No. 15—Jayākhya (139-146)

A - Sketching

Having made the ground by twenty one divisions (rows and columns) there would arise as many as four hundred and forty one (450-9) units·

1) The lotus will be made with twenty five [5 × 5] units.

2) The altar will be formulated by one row out side·
2a) Three-three units should be wiped out on four directions for the sake of the gātrakās 2b) and like wise (three-three) units in the corners·

3) Outside the altar, a subordinate altar (upapītha) may be made with the help of three surrounding rows.
3a) Out of it [i.e. upapītha), seventeen units should be washed off for the sake of side-parts (pratigātraka)· Therein, three units are to be taken from the middle row and seven-seven units from the pair : the first and the last rows. 3b) Each corner should be prepared

by rubbing out thirteen units. Likewise all the four corners should be made.

4) The corridor should be made of two surrounding rows.

With the help of exterior pair of rows the entrances etc. [vis'ādi] should be made.

5) Six units each should be assigned to the outer.

6)

7) corners. The entrance should be constituted of

8) eight units (+ 5 for kaṇṭha and upakaṇṭha).

9) The offsets etc (i.e. s'obhā + upas'obhā + anya s'obhā) should be accommodated with the remaining units (4 + 4 + 4 = 12)

Having done so, colouring a job may be undertaken.

B - Colouring (146-151)

1) The residue beyond the circular space (kha-vṛtta) should be made bright white.

2) The corners of the pītha (2b) should bear the lustre resembling white colour of cows' milk [gokṣīra-dhavala]

The group of four side parts 2a) should be emerald like (green).

3a) The side-parts of the sub-altars should be filled with a shade similar to it [pīthagātra-2a].

3b) The corners of the sub-altars should be like the colour of the bloomed red lotus.

4) The outer component of the altar, i.e. the passage should be like the lustre of Vaiḍūrya [cat's eye gem]

5) The set of outer corners should be filled with

6)

7) golden hue; the recesses [upaś'obhā] with reddish

8)

9) Orange, the intervening parts, i.e. ś'obhās with white and the doors with yellow like powered gorocana (cow's bile). Thus is explained Jaya design.

Maṇḍala No. 15 Jayākhya

Total area : $21 \times 21 = 441$ units

1) Padmakṣetra $5 \times 5 = 25$ units.
Vyoma-bāhya Pāṇḍarojjvala [bright white]

2) Pīṭha $1 + 1 = 2$ rows;
$5 + 2 = 7$ rows

		7×7 = 49–25 = 24 units	
2a)	Pītā-gatra	3×4 = 12 units	Marakatābha [emeral green]
2b)	Pīṭha-koṇa	3×4 = 12 units	Go-kṣīra-pāṇḍu [yellowish white].
3)	Upa-pīṭha	3+3 = 6 rows; 7+6 = 13 13×13 = 169–49 = 120 units	
3a)	Upapīṭha-gātra	7+3+7 = 17×4 = 68 units.	Marakatābha [emeral green]
3b)	Upapīṭha-koṇa	13×4 = 52 units	Bhinna-sālpa-dmarāga [full bloomed red lotus]
4)	Vīthi	2+2 = 4 rows; 13+4 = 17 rows 17×17 = 289–169 = 120	Vaiḍūryavat [brown]
5)	Dvāra	3+5 = 8 units×4 = 32	bhinna Gorocana [yellow]

6) S'obhā	3	1 = 4×8 = 32 units	Sita [white]
7) Upas'obhā	1	3 = 4×8 = 32 units	Raktāruṇa [reddish orange]
8) Koṇa		6units × 4 = 24 units	Rukmābha [golden]

Maṇḍala No. 16—Svastika (22×22 = 484)

A - Sketching (151–167)

Having divided the field into twice eleven fold [i.e. 22×22), a number equal to four hundred and eighty four is obtained.

1) Therein, the seat for the idol (or the principal seat) i.e. Lotus-area would be prepared with thirty six units

2) The support for it, i.e. the altar (pīṭha) would be constructed with a quadruple of surrounding rows of square-units.

3) For the sake of materialising the gātrāka, as many as twenty four units should be erased at the centre on all directions, Oh Lotus-born! For the central pair of motifs, four units should be erased from the row close to the lotus area; then two units to be erased from the second row, similarly two units from the third row and four units from the last row, i e. equal to the number

of units from the first row Thus, the latter motif the pairs of these motifs will partially resemble outer entrance. Then, with the remaining units 6+6=12), two motifs pertaining to the altar [gātra-bhājau] should be obliquely (i.e. vertical placed like the doorframe structure on either sides

2b) Now the way how the group of four altar corn are to be made will be explained; each of the cor will be made of sixteen units and bearing the patt similar to the altar sides [gātrakākṛti]. However, e motif therein will be equipped with four square un Two of its motifs resembling the door or entra [dvāra-Sadṛśau] would be situated on the eastern s Opposite to these two motifs, will be two sim motifs [of 4 units] one starting from the north corner and another from the south east corner. touching points of these motifs should be [distin marked [saṁsparśam taṁ tu lopayet]. Then two sim corner motifs should be drawn on the western : Two similar motifs would be placed opposite of tl one starting from the north-west and the other f the south-west; so as to effect a co-ordination. ' in all the altar corners : north east, south east, s west and north west, two two motifs each : One northern side and the other on southern side shou drawn but by omitting one corner unit each [the corners will have in all sixteen motifs : 4×4, consi of four units each. Of them, three units are take

each side omitting one unit at the end by each. These three units are combined with one unit in the inner row Thus these four motifs appear facing inside socketing each other The border line of the four units of these four motifs taken together go to form a shape resembling a svastika). Of these motifs two two each are so situated as to face the [four] gātrakas [sammukhāḥ 4×2 = 8]. [qy corolory, 4 × 2 = 8 bīmās will be facing away or vimukha of the gātrakas). In this way, the pītha will be incorporating svastika-aṣṭakas, Oh Lotus-born!

3) Outside the pītha, there will be a path for movement [sanchar-mārga] with two external rows [2+2 = 4] The remaining components of the maṇḍala are to be fashioned with two rows; it will be explained as to how these are drawn.

4) The entrance will be produced out of six units constituting neck [2 units] and jaw [4 units]

5) The offset comprising four units should be made near the door.

6) A side door would be next to the offset [śobhopaga] and drawn with the help of six units as in the previous case (i. e the measurements of the entrance)

7) A replica of the offset should be drawn again next to the side door.

8) The outer corner should be sketched with six units.

Having erased the units [partwise] in this way the diagram should be filled [with colours].

B - Colouring (167-177)

1) The space beyond the periphery known as vyoma [empty space] should be applied with whitish red tint

2a) The two charming motifs belonging to the altar side facing the central line should be coloured with emerald like shape. Similarly, the two vertical motifs should be applied with reddish orange. This order should be followed for all the altar-side [sarvagātra].

2b) The colour pattern for the altar-corners accompanied by four motifs should be cast four fold equally as per cornerwise arrangement of the motifs :

In the north east corner, (Īśakoṇa) whitish orange should be applied to the eastern motif; white to the southern motif; royal stone like [black] to the western motif and golden lustre to the northern motif.

Now listen to the [scheme for] south eastern corner : orange for the eastern motif and yellow, black

and white respectively to the motifs in the southern, western and northern regions. The [scheme for the] south western corner [rakṣopāda] will now be explained: the motifs pertaining to the directions beginning with east and ending with north [i e. East-South-West-North] should be filled with black, yellow, orange and white colours respectively.

I shall now tell as to what colour is to be filled in the motifs pertaining to the north west corner. From the eastern to the northern [aindra-kaubera] the entire group of motifs should be filled in with white, black, orange and the remaining (i e. yellow) colours. In this way the altar in its entirity should be filled with colours.

1) The corridor should bear the lustre of the bee (i.e. black).

2) The door should be filled with white colour.

3) The offset should be coloured with reddish orange.

4) The next [component] i e. side door should be yellow.

5) The additional offset situated between the side door and the corner should be coloured with black.

6) The outer corner should be filled with a colour resembling the smokeless fire, i e. bright red.

This is how the maṇḍala named Svastika is narrated.

Maṇḍala No. 16—Svastika

Total area : 22×22 = 284 units

No.	Part	Measurement	Colours
1)	Padmakṣetra Vyoma-bāhyā	6×6 = 36 units	 Pāṇḍu-rakta [whitish red]
2)	Pīṭha	4+4 = 8 rows; 6+8 = 14 rows 14×14 = 196–36 units	
2a)	Pīṭha-gātra I-bimba II ,, III ,, IV ,,	24×4 = 96 units 4+2 = 6 units 2+4 = 6 units 1+2+2+1 = 6 units 1+2+2+1 = 6 units	 Marakatābha [emerald-green] Raktāruṇa [reddish orange]
2b)	Pītha-koṇa Is'akoṇa [N.E. corner]	4×4 = 16×4 = 64 units 4×4 = 16 units	

Eastern motif	1 + 3 = 4 units	Pāṅḍarārṇa [wh. orange]
Southern ,,	,, ,,	Sita [white]
Western ,,	,, ,,	Rājās'ma[black]
Northern ,,	,, ,,	Hemābha [golden]
Āgneya-koṇa [S.E. corner]	4×4 = 16 units	
Eastern ,,	1 + 3 = 4 units	Aruṇa [orange]
Southern ,,	,, ,,	Pīta [yellow]
Western ,,	,, ,,	Kṛṣṇa [biack]
Northern ,,	,, ,,	Sita [white]
Nairṛtyakoṇa (S.W. corner]	4×4 = 16 units	
Eastern ,,	1+3 = 4 ukits	Kṛṣṇa [black]
Southern ,,	,, ,,	Pīta [yellow]
Western ,,	,, ,,	Aruṇa [orange]
Northern ,,	,, ,,	Sita [white]
Vāyavya-koṇa N. W. corner	4×4 = 16 units	
Eastern ,,	1 + 3 = 4 units	S'ukla [white]
Southern ,,	,, ,,	Kṛṣṇa [black]
Western ,,	,, ,,	Aruṇa [orange]
Northern ,,	,, ,,	Apara [pīta] (yellow]

3)	Vīthi	2 + 2 = 4 rows; 14 + 4 = 18 rows, 18 × 18 = 324–196 = 128 units	Ṣatpadābha (bee like black
4)	Dvāra K ṇṭa Upakaṇṭa	2 4 = 6 units 2 units 4 units	S'ukla (white)
5)	S'obhā	3 + 1 = 4 × 8 = 32 units	Raktāruṇa (reddish oran
6)	Upa-dvāra	2 + 4 = 6 × 4 = 24 units	Pīta (yellow
7)	Anya-s'obhā	3 1 = 4 × 8 = 32 units	S'yāma [black]
8)	Koṇa	6 units	Nirdhumagni Samā (like smoke-less fire red)

Maṇḍala No. 17— Ananta 23 × 3 = 529

A - Sketching

Having made 177-186 twenty three (23×23) divisions of the area there would be a total number of five hundred and twenty nine units.

The lotus is to be drawn in a square measuring 'enty five (5×5) units·

The altar would be of three surrounding rows and ıupīthā or sub-altar would be of one row•

) Seven units are to be erased for the formation of ı· side parts (gātraka), on all the sides as follows; c from the first row, five from the middle row and ıin one from the outer row·

) The altar-corner (pītha-pāda) should then be tained by erasure of seventeen units each•

Sub-altar (upapīṭha) is explained thus : five units ·h should be erased on all the four-sides (for upa- ha gātraka) 3a and seven each in the corner dire- tions (for upapīthapāda) 3b)

The roving passages (bhramaṇī) is to be made of two rounding rows·

The entrances etc. are to be constructed with the p of a triad of (outer rows).

In the entrance the allotment of units is : neck ṇṭha) -> three, jaw (upakaṇṭha) -> five and seven ts outside that for the support of the entrance.

The offset flanking the door should be drawn with n units. Therein· one unit would be erased from the

row near the support, three from near the jaw and fiv from the row near the neck portion.

7) Twenty seven units should be wiped off from th region of the corner. Having done this much the design should be filled with the network of colours of colour all over.

B - Colouring (186-191)

1) The area enclosed by the altar should be coloure with the orange red resembling red lotus.

2a) The altar-sides should be filled with snow lik (snow white) lustre.

2b) The four corners of the altar (pīṭha-pādacatuṣṭaya should be coloured with bright golden hue.

3a) Side parts of the sub-altar (upapīṭha-gātraka) should be like the royal stone (rājās'ma = black).

3b) The corners of the upapīṭha should be coloured with the lustre of full blossom palās'a flowers (kiṁs'uka

4) The pathway (gama-mārga) should be filled with white colour.

5) The doors should bear the colour like that of the space-exterior (vyomabāhya) i.e. padmarāgāruṇa

6) The adjoining offset (upas'obhopaga?) should be resembling the sky of the autumn [deep sky blue].

7) The network of the corners (i.e. four corners] should be decorated with whitish orange colour.

This is how the maṇḍala named Ananta is explained.

Maṇḍala No. 17—Ananta

Total area : $23 \times 23 = 529$ units

1)	Padma-kṣetra Vyomabāhya	$5 \times 5 = 25$ units	Padmarāgāruṇa [orange like red lotus]
2)	Pīṭha	$3 + 3 = 6$ rows;	
2a)	Pīṭha-gātra	$1 + 5 + 1 = 7 \times 4$ $= 28$ units	Tuṣāra-sadṛs'a [snow white]
2b)	Pīṭha-koṇa	$17 \times 4 = 68$ units	Jātarūpojjvala [golden bright]
3)	Upa pīṭha	$1 + 1 = 2$ rows	
3a)	Upapīṭha-gātra	5 units $\times 4 = 20$ units	Rājās'ma (black)

3b)	Upapīṭha-koṇa	7 units×4 = 28 units	Prafullakiṁs'uka [red like palās'a]
4)	Vīthi [gamamārga]	2 + 2 = 4 rows	S'veta [white]
5)	Dvāra	3 + 5 + 7 = 15 units ×4 = 60 units	Padmarāgaruṇa (orange
	Kaṇṭha	3×4 = 12 units	red
	Upakaṇṭha	5×4 = 20 units	like red
	Ādhāra	7×4 = 28 units	lotus]
6)	S'obhā	5 + 3 + 1 = 9×8 = 72 units	S'aradākās'a saṅkās'a [blue like autumn sky]
7)	Koṇa	27 units×4 = 108 units	Pāṇḍarāruṇa [whitish orange]

Maṇḍala No. 18— Nityākhya (24×24 = 576)

A – Sketching 191-201

Having divided the field twelvefold and then twofold, [24×24] a total number of five hundred and seventy six are obtained.

1) The lotus is to be drawn at the centre with thirty-six units (6×6).

2) The altar is to be drawn with the help of four surrounding rows.

2a) For the sake of pīṭhagātra, i.e. the side part of the altar, two-two units are to be taken at the centre from the first and the last rows respectively and four-four units from the pair of middle rows. Thus the side part of the altar (gātraka) comprising twelve units will be formed.

2b) The corner of the altar should be made of twenty eight units, possessing beautiful and attractive form. For this, five units are to be taken from the first row adjacent to the corner of the lotus field; for first motif then from the two middle rows, twelve units (6×2) are to be taken, first separately and then to be combined and rubbed together; for the second motif then in the same order eleven units are to be taken from the outermost row for the third motif. Thus are the corners of the altar to be formed.

3) The passage (vīthī) should be created with two surrounding rows.

The remaining parts (dvāra etc.) are to be accommodated within the (frame-work of) three outermost rows; now listen to the way how it is to be done.

4) The entrance should share twelve units in the order two : four : six allotted to its parts : neck etc. (kaṇṭhaditaḥ).

5) Then one, three, and five units should be erased near the entrances beginning from outside. This will make the offset (s'obha) of charming form (having 1 + 3 + 5 = 9 units).

6 a&b) Two miniature decorations resembling recess and offset should be formed with four units taken out of two outer rows only, adjacent to the major (size) offset (jyeṣṭha-s'obhā). The structure of the miniature s'obhā and upas'obhās is like this: upas'obhā-one unit from the second row and three from the third.

S'obhā—three units from the second row and one from the third, i.e. outermost row. This small upa s'obhā is adjacent to the jyeṣṭha-s'obhā and the small s'obha is adjacent to the outer corner.

7) Seventeen units are to be erased for shaping the outer corners

Maḍala No. 18—Nityākhya(201-205)

B - Colouring

Now listen to the manner in which the maṇḍala design is to be filled with colours.

1) The space-exterior should be given the best colour resembling red-orange shade.

2a) The side parts of the altar should be decorated with the shade of the jātihinkulikā (= red).

2b) The corners of the altar should be coloured motif wise, with I White, II black and III yellow shades respectively shared by its motifs (I to III).

3) The passage should be bright red [raktojjvala].

4) The entrances are to be filled with the colour resembling royal stone [= nṛpopala] i,e. black.

5) The offsets should be coloured with yellow pigment.

6a) The adjacent inverse offset or recess should bear emerald lustre.

6b) The mini offset adjacent to the outer corner should be bright white.

7) The outer koṇa should be filled with shining lime like lustre, (i.e. white).

Thus is explained the maṇḍala named Nitya.

Maṇḍala No. 18—Nityākhya

Total area : 24×24 = 576units

1)	Padma-kṣetra Vyoma bāhya	6×6 = 36 units	S'onitāruṇa (blood-red-orange)
)	Pīṭha	4 + 4 = 8rows;	

2b) Pīṭha-gātra	2 + 4 + 4 + 2 = 12 ×4 = 48 units	Jāti-Hinkulika (Hingula like red)
2b) Pīṭha-koṇa	28×4 = 112 units	
I bimba	5×4 = 20 units [I row]	Sita [white]
II "	12×4 = 48 units [5 from II & 7 from III row]	Asita [black]
III "	11×4 = 44 uuits [IV row]	Pīta [yellow]
* 3) Vīthi	2 + 2 = 4 rows	Raktojjvala [bright red]
4) Dvāra	2 + 4 + 6 = 12×4 48 units	Nṛpopalābha [Rājās'ma [black]
Kaṇṭha	2×4 = 8 units	
Upa-kaṇṭha	4×4 = 16 units	
Ādhāra	6×4 = 24 units	
5) S'obhā [jyeṣṭha = major]	5 + 3 + 1 = 9 units ×8 = 72 units	Pīta [yellow]
6) Upas'obhaka [mini]	1 + 3 = 4×8 = 32 units	Marakataprabha [emerald-green]

7)	S'obhaka [mini]	3 + 1 = 4 × 8 = 32 units	Pāṇdarojjvala [bright white]
8)	Koṇa	17 × 4 = 68 units	Sudhāsamāna [lime-white]

Maṇḍala No. 19—Bhūtāvāsa (25 × 25 = 625)

A - Sketching (205-219)

By dividing the are twenty five-fold a group of six hundred and quarter (625) square units are formed.

1) At the centre, there should be an auspicious lotus measuring forty nine units [half century less one].

2) The altar endowed with limbs [gātra] and feet [pada], i.e adorned with the side-parts and the corners should be constructed with the help of a quadruple of surrounding rows.

3) Then a variegated side part [gātraka] consisting of five motifs should be structured with twenty four units. The units are to be wiped thus : On all the directions, i.e. sides, one one unit to be erased from the fourth and the first row and three three units from the middle two rows. Thus takes place the first motif of the gatraka produced out of eight units. Thereafter on both the sides, four ornamenting motifs of four units each should be drawn. For that sake, three three units

should be taken on either sides from the first row out side the lotus area. One one unit then should be taken from the second row· Similarly, one one unit should be rubbed off from the third row; and by rubbing off three three units from the fourth row, the gātraka [with five motifs] will be completed.

2b) Then the feet or corners of the altar should be made out of twenty [dvādaś'a = 2 × 10 dvir-daś'a] units each. Therein one, five, seven and seven units should be taken out of all the four rows beginning with first and ending with the last row·

3) The corridor for the movement [sañcāra-padavi] should be made with the help of two rows around [the altar]·

Whatever remains [of the camponents of the maṇḍala] should be accommodated in the three outer rows.

4) The entrance should be produced out of fifteen squares; therein three units from the first row should be rubbed at the neck region; five units should be wiped out for the jaw [upakaṇṭha] and seven for the support of the door [dvāra ādhara]·

5) The place for the ś'obhās, i.e. offsets, should then, be reserved near the door· For that sake, five, three and one units should be rubbed upto to the neck·

6) The upaś'obha [recess] should be structured in the similar fashion but in the inverted position of the offset.

7) Thereafter, fifteen squares should be washed away for the sake of formation of the outer corners.

After rubbing off various parts in this way, this design should be coloured with the following pleasant colour shades.

Maṇḍala No. 19 –Bhūtāvāsa

B - Colouring (219–223)

1) The inter space between the lotus area [circular] and the altar [i e. vyomabāhya] should be coloured bright white.

2a) The central motifs should bear white complexion and the two outer motifs near the lotus area should be made [black] like the royal stone. The outer pair of similar motifs should be coloured with bright red. This completes the colouring of the gātrakas.

2b) The corners of the altar [pīṭhapāda] should be coloured like gold

3) The entire corridor should be smeared with emerald like shade [emerald green].

4) The entrances will have the same colour as vyoma-bāhya [i.e. bright white].

5) The s'obhā [upasankās'a] should be painted like the pīṭhapāda [i.e. golden].

6a) The group of upas'obhās should resemble the pounded collyrium.

7) The outer corner [koṇa] should be like the central motif of the side part of the altar [gātrakamadhya].

This is how the Bhūtāvāsa maṇḍala is explained.

Maṇḍala No. 19—Bhūtāvāsa

Total area : $25 \times 25 = 625$ units

1)	Padmakṣetra Vyomabāhya	$7 \times 7 = 49$ units	 Pāṇḍarojjvala
2)	Pīṭha	$4 + 4 = 8$ rows;	
2a)	Pīṭha-gātra	$24 \times 4 = 96$ units	
	I bimba [central]	$1 + 3 + 3 + 1 = 8$ $\times 4 = 32$ units	Sita [white]
	II ,, [left side inner part]	$3 + 1 = 4 \times 4 = 16$ units	Nṛpa-s'ailavat [like Rajās'ma -black]
	III ,, [right side inner part]	$3 + 1 = 4 \times 4 = 16$ units	

IV	,, [left side-outerpart]	$1+3=4\times4=16$ units	Raktojjvala [bright red]
V	,, [right side-outer part	$1+3=4\times4=16$ units	
?b)	Pīṭha-koṇa	$20\times4=80$ units	Hemābha [golden]
!)	Vīthi [sañcāra-padavi]	$2+2=4$ rows;	Marakatābha [emerald green]
4)	Dvāra	$3+5+7=15\times4$ $=60$ units	Vyoma-bāhyavali e Pāṇḍarojjvala bright white
	Kaṇṭha	$3\times4=12$ units	
	Upakaṇṭha	$5\times4=20$ units	
	Ādhāra	$7\times4=28$ units	
5)	S'obhā [upasaṇkās'a]	$5+3+1=9\times8=$ 72 units	Pādavat [Hemābha[[golden]
ı)	Upas'obhā	$1+3+5=9\times8=$ 72 units	Bhinnāñjana-sama [like pounded collysium
)	Koṇa	$15\times4=6.$ units	Gātraka-madhyavat like central motif of Pīṭhagātra [sita-white]

Maṇḍala No. 20—Amogha $26\times26=676$

A - Sketching (22.-236)

Now the maṇḍala design : Amogha is bei explained. Having first divided the area thirteenfold should again be subdivided twofold ($13\times2=26$, 26×2 thereby six hundred and seventysix square units a produced.

1) Then at the centre a lotus should be drawn in square measuring sixtyfour (8×8) squares.

2) The altar adorned with decorative limbs and le (gātra-aṅghri) is to be drawn with the help of fo surrounding rows.

2a) The altar limb, i.e side part (gātraka) would made with twenty eight units. Therein at the centre all the sides, two-two units are to be taken from tl first and the last rows. Similarly, four-four units to taken from the middle two rows. Thus, there will an auspicious motif, at the centre, drawn with twel units. On either side of this motif, two units each shou be taken from the row near the lotus area. Then tw two units from midlling two rows and two units ea from the outer row. Then unifying these units the arises a pair of motifs each comprising eight units.

2b) Afterwards, the corner part of the altar (pād

should be designed with twenty units and two subparts or motifs. For that sake, six units should be washed from the area outer to the lotus area. so that one corner motif will take place. Situated out side that motif there will be another subordinate motif, produced out of fourteen units.

3) The corridor would be drawn with two rows around.

4) Outside to this, there will be sections of the entrance neck etc. [kaṇṭhādīni]; two, four, six units respectively to be alloted for the kaṇṭha etc. of the door.

5) Then an offset with nine units should be drawn near the entrance as in the previous case [i.e. Bhūtāvāsa design no 19).

6) Then adjacent to the s'obha there would be upas'obha [recess or inverse offset]

7) Then a mini offset [sūkṣmas'obha] should be drawn near the upas'obha with four units taken from two [first] rows only

8) Then the outer corner should be sketched with thirteen units : Six from the first and the middle [1+5] and seven from the outer row. Having unified the squares in various parts the design should be coloured

B - Colouring

1) Bright-white colour should be given to the space beyond the lotus area (kamala-bhūmībhāga).

2a) In the central motif of the altarsides the colour resembling gold should be catered. The remaining units of the side-part (gātraka) should be coloured like the petals of the blue lotus.

2b) The motifs situated inside the feet (corners) of the pītha should be coloured with deep white. The outer motifs of the corner should be filled with bright red colour all over.

3) The corridor should be filled with emerald shade.

4) The entrance [on each side] should be applied with white colour.

5) The offset will bear bright red and

6) the recess golden colour.

7) The mini offset to be filled with the colour resembling cat's eye gem [vaiḍūrya] and

8) The outer corner next to the mini s'obhā' should be smeared with bright white colour. Amogha is explained thus

Maṇḍala No. 20—Amogha

Total area : 26×26 = 676

1)	Padma-kṣetra Vyoma-bāhya	8×8 = 64 units	Pāṇḍarojjvala [bright white]
2)	Pīṭha	4 + 4 = 8 rows;	
2a)	Pīṭha-gātra	28×4 = 112 units	
	I bimba	2 + 4 + 4 + 2 = 12 units	Hemābha [golden]
	II ,,	2+2 + 2 + 2 = 8 units	Nīlanīrajapat-ravat
	III ,,	2 + 2 + 2 + 2 = 8 units	like blue-lotus petals
2b)	Pīṭha-koṇa	20×4 = 80 units	
	I bimba	3 + 3 = 6×4 = 24 units	Susita [intense white]
	II bimba	5 + 9 = 14×4 = 56 units	Raktojjvala [bright red]
3)	Vīthi	2 + 2 = 4 rows;	Marakatābha [emerald green]
4)	Dvāra	2 + 4 + 6 = 12×4 = 48 units	Śukla [white]

	Kaṇtha	$2 \times 4 = 8$ units	S'ukla (white)
	Upakaṅtha	$4 \times 4 = 16$ units	,,
	Ādhāra	$6 \times 4 = 24$ units	,,
5)	S'obhā	$5 + 3 + 1 = 9 \times 8 =$ 72 units	Raktojjvala [bright red]
6)	Upas'obhā	$1 + 3 + 5 = 9 \times 8$ $= 72$ units	Hemābha (golden)
7)	Sūkṣma-s'obhā	$3 + 1 = 4 \times 8 = 32$ units	Vaidūryasadṛ- (brown)
8)	Koṇa	$1 + 5 + 7 = 13 \times 4$ $= 52$ units	Pāṇḍarojjvala (bright white)

Maṇḍala No. 21— Supratiṣtha ($27 \times 27 = 729$)

A - Sketching 241–253

Having divided the square field by twenty seven (i e. 27×27), a group of seven hundred and twentynine square units is obtained.

1) At the centre (of this field) a lotus should be drawn in eighty one (9×9) units.

2) An altar should be drawn with surrounding four ($2 + 2$) rows.

2a) Therein, a) side-parts [gātraka] may be drawn by rubbing off thirty two units. For that, three-three units are to be taken from the first and the last row and one each from the middle two rows. Thus will take place, the first motif of the side part consisting of eight units. Then there will be two additional motifs made of twelve units each; for that sake, two-two units should be erased from the last and the first row and eight units [4-4] from the intermediate two rows. Having erased thus all the units may be unified. The gātraka or the sidepart should be completed thus.

2b) The corner-part of the altar [i.e. pāda or pīṭha-koṇa], is made of twenty units Now listen as to how the first motif of the corner part takes shape. Starting from the corner end of the lotus area three-three units should be erased from the three rows of the corner from inside; in this way the first motif of the corner, made of nine units will be formed. For the formation of the second motif, eleven units are to be rubbed off from the corner : two units [1 + 1] and nine units respectively from the two outer rows

3) The passage or the corridor [vīthi] should be made of two rows [outside the altar on all sides]. And the rest of the parts are to be constructed within three (surrounding) rows.

4) The constituent parts of the dvāra or entrance :

kaṇṭha etc. [i.e. neck, jaw and support] should have three, five and seven units.

5) An offset [s'obha] consisting of nine units should be sketched close to the entrance [on either sides].

6) A side-entrance [upadvāra] may be designed close to the offset. For this, two, four and six units are to be alotted for its constituents : kaṇṭha etc.

7) The outer corner [koṇa] should be formulated by rubbing five units from each row from inside for the inner motif and the rest ie 5 + 5 = 10 for the outer one.

Having completed the sketching one may proceed for colouring [the maṇḍala design.]

Maṇḍala No. 21—Supratiṣṭha (253–258)

B - Colouring

Having completed the sketching the maṇḍala should then be coloured with [various pāṇḍarojjvala] colours, Oh lotus born !

1) Bright white colour should be dropped in the lotus pond.

2a) The central motifs of the sideparts to be coloured with bright white (susita). Then the remaining (two)

motifs of it [gātra] should be coloured with bright red [raktojjvala].

2b) Then the motif situated inside the altar-corner is to be filled with emerald like shade and the motif outside it to be coloured with bright golden colour.

3) The passage [vīthikā] should be coloured [blue] like the autumn sky.

4) The entrance [on each side] to be coloured like jasmine flower or moon.

5) The offset [s'obhā] should be like the campaka flower.

6) The side entrance should be fully filled with golden like colour.

7) The outer corner (koṇa) should be of the lustre of fish belly and of the parrot's wing (s'ukapakṣa).

So is explained the Supratiṣṭha design sketch and colour scheme.

Maṇḍala No. 21—Supratiṣṭha

Total area : 27×27 = 729 units

1) Padmakṣetra 9×9 = 81 units

	Vyoma-bāhya [padma-puṣkariṇī]		Pāṇḍarojjvala bright-white
2)	Pīṭha	4 + 4 = 8 rows;	
2a)	Pīṭha-gātra	32×4 = 128 units	
	I bimba [central]	3 + 1 + 1 + 3 = 8 ×4 = 32 units	Susita [deep white]
	II bimba [one side]	2 + 4 + 4 + 2 = 12×4 = 48 units	Raktojjvala [bright red]
	III bimba [other side]	2 + 4 + 4 + 2 = 12×4 = 48 units	,,
2b)	Pīṭha-koṇa	20×4 = 80 units	
	I bimba (inner)	3 + 3 + 3 = 9×4 = 36 units	Marakatābh [emerald gre
	II bimba [outer]	2 + 9 = 11×4 = 44 units	Tapanīyojjv [golden brig
3)	Vīthi	2 + 2 = 4 rows;	S'arad-gagan Saṅkās'a [au tumn-sky-bl
4)	Dvāra	3 + 5 + 7 = 15×4 = 60 units	Kuṇḍend tulya [lik jasmine moon]
	Kaṇṭha	3×4 = 12 units	
	Upakaṇṭha	5×4 = 20 uuits	
	Ādhāra	7×4 = 28 units	

5) S'obhā	$5+3+1=9\times 8=$ 72 units	
6) Upadvāra	$2+4+6=12\times 8=$ 96 units	
7) Koṇa	$15\times 4=60$ units	
I bimba [inner]	$5\times 4=20$ units	jhaṣodarābha [fish-belly]
II „ [outer]	$5+5=10\times 4=$ 40 units	S'ukapakṣo-pama [parrot green]

Maṇḍala No. 22—Buddhyādhāra ($28\times 28=784$)

A - Sketching (258–272)

Having divided the area sevenfold and then again four fold [28×28], seven hundred and eighty four square units are produced.

1) The central lotus should be made of one hundred units [10×10].

2) The altar with well defined parts should be constructed with four exterior rows.

2a) The side-part of the altar [pīṭhagātraka] will have twenty eight units and three motifs [bimbatraya]. For

the central motif two-two units should be rubbed at the centre of all the directions from amongst the first and the last rows and four-four from the middle ones. Thus the central motif will be made out of twelve units. On both the sides of this motif two more motifs of eight units should be made. For that, three-three units should be washed from the first and the last rows and one-one each from the two intermediate rows.

2b) The altar-corner [pīṭhapāda] will be made of equal units [i e. 28). It should be sketched with two decorative motifs. Listen to the mode as to how it is drawn. Beginning from the vicinity of the corner of the lotus area three-three units should be erased from each of the three rows. Thus is obtained the first motif of the altar-corner comprising nine units. Then for the second motif of the altar-corner (dvitīya-pādabimba), altogether ninteen units may be rubbed of from remaining three rows excluding the first one.

3) Thereafter two rows (on all sides) may be washed off for the sake of the passage of the maṇḍala.

The remaining parts of the maṇḍala (dvāra etc) should be formulated with the help of three outer most rows

4) (Entrance) two, four and six square units respectively from each direction should be allotted [for the parts of the entrance). The pairs of

5) s'obha and

6) Upas'obha (2 + 2) should be of nine units each as before (i.e. the s'obhā of maṇḍala no. 21).

7) Thereafter, the corner design (koṇa) is to be fashioned with five motifs and made up of twentyseven units. Now be attentive to the mode of its structure. Adjacent to the recesses [upas'obhā i.e. inverted offsets] there will be two offset (-like structures) lacking in one unit. Having rubbed these parts separately the first motif (of composite nature) will be formed. Outside this another (composite) motif may be formed by rubbing off three units from the second row and seven from the outer most row.

Having erased thus [the intervening lines) this maṇḍala design should be filled with a network of colours assigned to various parts.

B - Colouring (2 2-277)

First of all 1) The exterior part of the circumference around the lotus (vyomabāhya i.e the blank space between the periphery of the square area of the lotus and the circumscribing circle of the lotus) should be coloured bright red.

2a) The central motif of the side parts of the altar (gātra-madhyabimba) should be made bright white.

The pair of motifs on its either sides should be [off] white i.e. white shade of the cows milk.

2b) The interior motif of the altar corner should be of emerald lustre and the exterior one of golden lustre.

3) The corridor should be like the royal stone [rajopala], [i.e. black].

4) Entrances should be like limestone

5) and the offsets like the exterior of the lotus [kaja-bāhya i e. bright red]

6) The inverted offsets or recesses [upas'obhā] should be like the exterior motif of the altar corner [pāda-bāhya).

7) The interior motifs of the corner are to be like the interior motifs of the altar-corner (pādābhyantara). The exterior parts or motifs of the outer corner should resemble the central motif of the altar-sides [gātra-madhya]

The maṇḍala called Buddhyādhāra is described in this way.

Maṇḍala No. 22 - Buddhyādhāra

Total area : 28 × 28 = 784

1) Padma-kṣetra 10×10 = 100 units

	Vyoma-bāhya		Raktojjvala [bright red]
2)	Pīṭha	4 + 4 = 8 rows;	
2a)	Pīṭha-gātra	28 × 4 = 112 units	
	I bimba (central)	2 + 4 + 4 + 2 = 12 × 4 = 48 units	Pāṇḍarojjvala [bright white]
	II ,, (one side)	3 + 1 + 1 + 3 = 8 × 4 = 32 units	Go-kṣīrapāṇḍara [yellowish white
	III ,, (other side)	3 + 1 + 1 + 3 = 8 × 4 = 32 units	,,
2b)	Pīṭha-koṇa [pīṭha pāda]	28 × 4 = 112 units	
	I bimba (inner)	3 + 3 + 3 = 9 × 4 = 36 units	Marakataprabha [emerald green]
	II ,, (outer)	4 + 6 + 9 = 19 × 4 = 76 units	Jātarūpābha [golden]
)	Vīthi	2 + 2 = 4 rows;	Rājopalaprabha [black]
)	Dvāra	2 + 4 + 6 = 12units	Sudhāsama
	Kaṇṭha	2 × 4 = 8 units	[like lime stone]
	Upakaṇṭha	4 × 4 = 16 units	,,
	Ādhāra	6 × 4 = 24 units	,,

5)	S'obha	$5+3+1=9\times4=$ 36 units	Kajabāhyavat [Raktojjvala padma] [bright red]
6)	Upas'obhā	$1+3+5=9\times4=$ 36 units	Pādabāhyavat [like b II] [golden]
7)	Koṇa	$28\times4=112$ units	
	I bimba (inner)	$9+6+2=17\times4$ $=68$ units	Pādābhyantara tulya [like 2b I] [emerald green
	II ,, (outer)	$1+3+7=11\times4=$ 44 units	Gātramadhya sama [like 2a I -bright white]

Maṇḍala No. 23— Guṇākara ($29\times29=841$)

A - Sketching 277–294

[M–22=] Buddhyādhāra has been told and Guṇākara maṇḍala [23] is being explained. By dividing the field twentynine fold [29×29] as many as eight hundred and fortyone square divisions are obtained.

1) The lotus is to be drawn in the area equivalent to one hundred and twenty one units ($100+7\times3$).

?) The altar or divine seat [āsana] is accommodated in four [2+2] rows surrounding the lotus area.

?a) There in a splendid gātraka [side part of the altar] embellised with five motifs should be sketched to be situated in a portion of forty units. For its sake, three three squares should be taken from first and the last rows on all the four sides Similarly, one-one square each from the pair of middle rows should be rubbed off. In this way the central motif of the side-part comprising eight squares takes shape. Now listen as to how the remaining adjacent motifs of eight units are to be drawn Close to the central motif and from the first and the last rows, one-one unit should be washed off. And three three units should be rubbed from the inner two rows.

Beyond this pair of motifs there is another pair [of motifs]. For that, two-two units have to be washed off from the rows adjacent to the two aforesaid motifs from the first and the last rows as also from the two intermediate rows.

?b) Having thus accomplished the set of gātrakas, (i.e side parts of the altar) one may proceed to formulate the altar-corners. The altar-corners would be produced out of twenty squares and two motifs For that sake, a group of five units is to be taken from the vicinity of the corners of the lotus area from two rows:

three from the first and two from the second row. Thus the first motif of the corner becomes clear. Then outside that the remaining fifteen units should be wiped out : one from the second row, five from the third row and nine from the fourth row.

3) Then, with the help of two [surrounding] rows corridor should be made. The remaining parts [entrance etc.) should be accommodated in the triad of (outermost) rows.

4) Therein (i.e. in the outer triad of rows) for the neck of the entrance three units to be rubbed and five units and seven units respectively for the jaw portion (upakaṇṭha) and the support (ādhāra).

5) Next to the door should be drawn on offset measuring nine units in the rows immediately close to the door, and on both the sides

6) Next to the śobhā or offset is situated a side door (upadvāra); therein two units are left for the neck-region, four for the jaw region and six outside it.

7) Then there will be the outer-corner (aśri) incorporating two motifs (dvi-deha) and constituted of twentyone (7×3) squares. Therein six units should be wiped out from two rows adjacent to the corner of the passage (to constitute the first motif of the corner).

The second motif of the corner is shaped thus : from outside two rows two subordinate parts on either side should be rubbed. That is two two pairs of units on either side (of the first motif) should be rubbed from the first and the second row; and seven units should be rubbed in the third row so as to surround (the first motif).

Maṇḍala No. 23—Guṇākara (294-298)

B - Colouring

1) The space-exterior (vyomabāhya = the intervening blank space between the border of the square and the circumference of the circle circumscribing the lotus) of this (.ie. Guṇākara maṇḍala) would be bright white.

2a) The central motif of the altar-side (pīṭhagatra-madhyabimba) should be coloured like the lustre of the sun (Raveḥ). The two adjacent motifs should bear emerald-lustre. Two more motifs next to these should be coloured like the snow (snow white).

2b) The motif which is situated inside the corner should resemble sun's lustre (sūryasamaprabha). The outer motif of the corner of the altar is red-orange.

3) The corridor should bear the shade of the space-exterior (vyomabāhya).

4) The entrances in this design are white [dhavala].

5) The offsets on all sides are to be like the Bandhu-jeeva flower [i.e. red].

6) The side door on either sides of the main door should be golden. The inner motifs of the corner should be black and the outer motif should be filled with emerald [emerald green]. This is the description of the Guṇākara Maṇḍala.

Maṇḍala No. 23—Guṇākara

Total area : 29×29 = 841 units

1)	Padmakṣetra Vyomabāhya	11×11 = 121 units	Pāṇḍarojjvala [bright-white]
2)	Pīṭha	4+4 = 8 rows; 11+8 = 19 rows; 19×19 = 361−121 = 240 units	
2a)	Pīṭha-gātra	40×4 = 160 units	
	I bimba [central]	3+1+1+3 = 8 units	Raveḥ ābhena Solar lustre
	II bimba [side 1]	1+3+3+1 = 8 units	Marakatābha [emerald green]

III bimba [side 2]	1 + 3 + 3 + 1 = 8 units	Marakatābha [emerald green]
IV „ [side 1 +]	2 + 2 + 2 + 2 = 8 units	Tuṣāravat Snow white
V „ [side2 +]	2 + 2 + 2 + 2 = 8 units	„
Pīṭha-koṇa	20 × 4 = 80 units	
I bimba [inner]	3 + 2 = 5 units	Sūryasamaprabha [solar lustre]
II „ [outer]	1 + 5 + 9 = 15units	Raktāruṇa [reddish orange]
Vīthi	2 + 2 = 4; 19 + 4 = 23 rows 23 × 23 = 529 − 361 = 168 units	Vyomabāhyavat [bright white i·e. Pāṇḍarojjvala
Dvāra	3 + 5 + 7 = 15 × 4 60 units	Dhavala white
Kaṇṭha	3 units	„
Upakaṇṭha	5 units	„
Ādhāra	7 units	„
Śobhā	5 + 3 + 1 = 9 × 8 = 72 units	Bandhujīva-vat -red flower like

6)	Upadvāra	2+4+6=12×8 =96 units	Kāñcanābha [golden]
7)	Koṇa	21×4=84 units	
	I bimba [inner]	3+3=6 units	Kṛṣṇa-black
	II ,, [outer]	4+4+7=15 units	Marakatabha emerald green

Maṇḍala No. 21—Dhruvākhya or Dhruva (298–316)

Having divided the area by twice fifteen [i.e. 30× 30] nine hundred square units are obtained thereby, Oh Lotus born!

1) The lotus should be drawn at the centre with one hundred and forty four [12×12] units,

2) Then an altar is to be drawn with the help of four outer surrounding rows. It should have two sub division side-parts and corners [gātraka + pāda].

2a) Forty four units are meant for side-parts [pīṭha-gātras] on all the four directions. [These are constituted of five motifs each].

2b) For the central motif of twelve units are to be rubbed out by taking four units from the first and four from the last rows and two-two each from the pair of

middle rows. On either sides beyond the central motif two other motifs comprising of eight units each should then be drawn by unifying one unit each from the first and the last rows and three three each from the intermediate rows. Having done this another pair of motifs should be drawn, adjacent to the aforesaid two motifs. For this, three-three (= middle row units in the last motifs) units should be taken from the first and the las' rows, and one-one unit each from the intermediate pair of rows. With the accomplishment of the side parts constituted of five motifs each, corner parts made of four motifs each should then be sketched. Each corner should be made of twenty units. For that, seven units should be chosen from the nearhood of the space left out in the lotus area [vyomaśri]: one from the inner row and three three from outer two rows. Having done this at the centre of the corner three motifs should be drawn beyond : two motifs on two sides and the third motif would be situated below (begon) those two motifs. For the motifs on either side one unit should be chosen from the second row, two from the third and one from the outer row, which then should be washed; thus will be formed a pair of side motifs [pakṣa-bimba-dvaya] made of four units each. The next motif made of five units should be fashioned with the outer row.

1) Having completed the altar, the passage should be made with two rows and entrances etc. with three outermost] remaining rows.

4) The entrance [dwara] should be formed with two [for kaṇṭha, i.e. neck portion], four [for upakaṇṭha, i.e. jaw portion] and six [for ādhāra or support portion] units.

5) 6) 7) The decorative parts on either side of the entrances [s'obha upas'obha-s'obha, i e. offset recess-offset] are for- med with nine units each as in the previous case [i.e maṇḍala No. 23], in such a way that four s'obhas and two upas'obhas would be formed on each direction [east, south, west and north]

8) The outer corner should be then formed between two s'obhas with two sub-divisions or motifs and 15 units. The inner motif of the corner should be drawn by taking one unit from the first row and four from the second row. This motif is comprised of five units by leaving out a unit at the tip of the second row. The exterior motif of the corner of ten units is formed by taking one unit from the second row [left out in the earlier motif and nine from the outermost row.

Maṇḍala No. 24--Dhruvākhya

Colour Scheme (316-324)

Having thus completed the sketch, the design should be filled with a network of colours :

1) The corners of the lotus-area should be coloured like full bloomed lotus

2a) The central motif of the pītha gātra or sideparts should be coloured like the yellow powder.

Two motifs adjacent to it should be coloured like emerald [i.e emerald green].

Two more motifs outside these two should be bright like gold.

2b) The central motif of the corner [caraṇa or pītha-pāda] should be coloured bright like silver.

The remaining three motifs of the pīṭhakoṇa should be coloured like (b) – (c) like bāhlīka flower. (d) like a pomegranate flower.

3) The passage or the corridor (vīthi) should be made white like jasmine flower or moon.

4) The entrances should be coloured like the royal stone [rājapāṣāṇa] i.e. black

5) The adjacent s'obhas should be like the central motif of the pīthagātra [i.e. silver bright].

6) The upas'obhas next to the s'obha should be of the emerald shade.

7) The additional s'obhas or offsets beyond the upas'obha should be bright [yellow] like the campaka flower.

8) The inner motif of the outer corner [koṇabim should be coloured bright red.

The outer motif of the corner should be of lustre of the blue gem [Indranīla]

Thus has been explained [the structure and colours] of the maṇḍala called Dhruva·

Maṇḍala No. 24—Dhruvākhya

Total area : 30×30=900

1)	Padmakṣetra	12×12=144 units	
	Vyoma-bāhya		Prafulla-R totpalavat like fully b omed red l
2)	Pīṭha	4+4=8 rows	
2a)	Pīṭhagātra	44×4=176 units	
	I bimba (central)	4+2+2+4=12 ×4=48 units	Pītapiṣṭa [low powd
	II ,, (side 1)	1+3+3+1=8 ×4=32 units	Marakato [emerald l
	III ,, [side 2]	1+3+3+1=8 ×4=32 units	,,

IV „ (side +)	3 + 1 + 1 + 3 = 8 × 4 = 32 units	Tapanīyojjvala [golden]
V „ (side 2+)	3 + 1 + 1 + 3 = 8 × 4 = 32 units	„
2b) Pīṭhakoṇa	20 × 4 = 0 units.	
I bimba	1 + 3 + 3 = × 4 = 28 units	Rajatojjvala [silver bright]
II „	1 + 2 + 1 = 4 × 4 = 16 units	Balhikapuṣpa-vat
III „	1 + 2 + 1 = 4 × 4 = 16 units	„
IV „	6 × 4 = 24 units	Dāḍimīpuṣpa-sadṛs'a Pomegranate flower
3) Vīthi	2 + 2 = 4 rows	Kunda flowers and moon
4) Dvāra	2 + 4 + 6 = 12 × 4 = 48 units	Rājapāṣāṇa-stone like black
Kaṇṭha	2 × 4 = 8 units	„
Upakaṇṭha	4 × 4 = 16 units	„
Ādhāra	6 × 4 = 24 units	„

5)	S'obha	$5+3+1=9\times4=$ 36 units	Gātrakamadh yavat Raktoj jvala-bright re
6)	Upas'obha	$1+3+5=9\times4=$ 36 units	Marakatābha- emerald green
7)	Anyas'obha	$5+3+1=9\times4=$ 36 units	Campaka pra bha-golden
8)	Koṇa	$15\times4=60$ units	
	I bimba	$1+4=5\times4=20$ units	Raktojjvala bright red
	II biṃba	$1+9=10\times4=40$ units	Indranīlanibha Blue

Maṇḍala No. 25— Paramānanda $(31\times31=961)$

A - Sketching 317–324

The maṇḍala by name **Dhruva** or **Dhruvākhya** is so explained. Now Paramānanda is being explained. Having properly divided the area by 31×31 a plot with 961 units is obtained.

1) Then at the centre there will be, Oh Pauṣkara, the lotus area endowed with 13×13 $(=169)$ one hundred and sixtynine units.

2) Afterwards four outer (surrounding) rows should be erased for the sake of formation of the altar (pīṭha).

2a) This would make an altar of fine form constituted of (four) corners and (four) side-parts comprising in all, (272) two hundred and seventy two square units. A charming side-part (Gātraka) will then be formed within that (altar) with forty eight (48) units each. These side-part (Gātra) will have five motifs of to begin with a group of sixteen units to be erased at the centre on all the four sides thus : five units from first row and five from the last row alongwith three units from central pair of rows.

On either sides of the central motif, two motifs of eight units each may be drawn. For the sake of these, one unit each is to be taken from the first row and the fourth row alongwith three units each from the two middle rows. One more pair of motifs may be sketched beside these motifs with, two-two units taken from all the four rows. This completes the side-parts of the altar made of five motifs (together 48 units on each side).

2b) The altar-corners then would be drawn with twenty units each with four motifs For that sake, the motif wise assignment of units is as follows : The inner motif would be formed by taking three units from the row adjacent to the ex-space corners and two

units from the second row. The two side motifs w(
be drawn by erasing one-one units on either side fı
the third row and three each from the fourth row. '
fourth motif in the corner, on the outer side would
(automatically) shaped by erasure of one unit at
centre from the second row and three units each fı
the third and fourth rows respectively. This is how
altar corner is formulated.

3) Vīthi or the passage arround would be washed
with two (2+2) rows.

The components of the outer enclosure are tl
accommodated in the triad of exterior rows as follo

4) The entrances on all sides will be formed by eras
fifteen units each : 3 for neck (kaṇṭha); five for j
(upakaṇṭha) and seven for the support (ādhāra), co
ted from inside to outside, at the centre.

5) Offsets on either sides of the doors are sketcl
with nine units each : Five from the inner row, thı
from the middle row and one from the outer row.

6) Beside the offsets (s'obhā), two side-entran
(one on each side) will be provided in the outer encl
sure (2×4= in all). The assignment of units partw
therein would be: two for the neck, four for the j
and six for the support (counted from rows inside
outside)

7) A mini-offset (Sūkṣma-s'obha) situated between the side-door and the corner will have three units from the first row and one from the second (3 + 1 = 4).

8) The outer-corner will be made of nineteen units each and 2 motifs each. The inner motif would share three units from the first row and two from the second counted from the passage corner. The second motif will have five units from the second and nine from the third.

This is how the Paramānanda maṇḍala is explained. Listen to its colour scheme now, Oh Lotus born !

Thus ends the fifth chapter named 'Sarvatobhadra maṇḍala' of the Pauṣkara Saṁhitā of the great Upaniṣad called Pāñcarātra.

Maṇḍala No. 25—Paramānanda

Total area : 31 × 31 = 961

1) Padmakṣetra 13 × 13 = 169 units

2) Pīṭha 4 + 4 = 8 rows

2a) Pīṭha-gātra 48 × 4 = 192 units

I bimba (central) 5 + 3 + 3 + 5 = 16 × 4 = 64 units

II ,, (side 1) 1 + 3 + 3 + 1 = 8 × 4 = 32 units

III bimba [side 2]		1 + 3 + 3 + 1 = 8 × 4 = 32 units
IV „ (side1 +)		2 + 2 + 2 + 2 = 8 × 4 = 32 units
V „ (side 2 +)		2 + 2 + 2 + 2 = 8 × 4 = 32 units
2b)	Pīṭhakoṇa	20 × 4 = 0 units.
	I bimba (inner)	3 + 2 = 5 × 4 = 20 units
	II „ (side)	1 + 3 = 4 × 4 = 16 units
	III „ „	1 + 3 = 4 × 4 = 16 units
	IV „ (outer)	1 + 3 + 3 = 7 × 4 = 28 units
3)	Vīthi	2 + 2 = 4 rows
4)	Dvāra	3 + 5 + 7 = 15 × 4 = 60 units
	Kaṇṭha	3 × 4 = 12 units
	Upakaṇṭha	5 × 4 = 20 units
	Ādhāra	7 × 4 = 28 units
5)	S'obha	5 + 3 + 1 = 9 × 8 = 72 units
6)	Upadvāra	2 + 4 + 6 = 12 × 8 = 96 units
7)	Sūkṣmas'obha	3 + 1 = 4 × 8 = 32 units
8)	Koṇa	19 × 4 = 76 units
	I bimba	3 + 2 = 5 × 4 = 20 units
	II bimba	5 + 9 = 14 × 4 = 56 units

CHAPTER : SIX

LOTUS DESIGNS 1-85

Divisions and sub-divisions of the area assigned for the lotuses (as per prescription contained in ch. 5), are to be made further for shaping the tips of the petals (patrāgrasiddhaye). For the sake of the formation of the five lotuses : three-petalled etc. (i.e. upto seven-petalled lotus), the fractions to be left out are : $\frac{1}{8}$, $\frac{1}{9}$, $\frac{1}{10}$, $\frac{1}{11}$ and $\frac{1}{12}$. With the remainder, the pericarp filaments and petals are to be drawn. This is the method for assignment of the area in the case of the fully bloomed lotuses. With the portions mentioned above the tips of the lotuses are adjusted. Now I shall explain to you the formation of the petal-tips in the case of budded lotuses. The radius is to be divided from the centre to the end point into four divisions : either equal or unequal, for the sake of formation of pericarps etc. I shall explain to you the method as to how this is to be done so that you would be free from doubt. I shall explain the area for the lotuses beginning with three petals and ending in eight petals; this area would from by taking nine, eight, seven, six, five and four divisions beginning from the centre and reaching the (outer) end.

1) At the centre of each lotus a pericarp should be formed with one unit each. [with the remaining thirty divisions the length of three petals etc. are formed].

2) The filaments of the lotuses possess the len equal to one division. These are at the roots of petals and measuring half of the peric or its equal These filaments take positions in e petal; and their number is two or three per petal. remainder part of each petal should be divided in two and the first (filament) should be at the cent It is said to be present in the line from the centre u the tip of the lotus petal and at its bottom. This pr cedure is to be followed in the case of three-petal to eight-petalled lotuses.

3) The measurement of the pericarps alongwith filaments in the case of the lotuses marked with pet numbering eight to twentyseven is being told by The minimum measurement for the pericarp of eight-petal lotus is twenty. Thereafter its measurem is to be increased by one unit; this is how the perica of the remaining lotuses are to be formed.

4) The measurements of the lotus filaments of remaining lotuses : nine-petalled to twentyseven pet led should be as before. The length of the filame should be increased by half of the pericarp. This is t method for these lotuses.

....

5) The method of sketching the oval-shaped lotu is described here (vs. 18 to 23).

6) The normal method for drawing a lotus is as follows: A set of four concentric circles should be drawn (by equal division of the radius). The central circle is meant for the pericarp. The second circum circle is assigned for the filaments. The third one is marked by the middle points (joints) of the petals and the fourth one for the end points or the tips of the petals. Inside the space between the third and the fourth circle, the lotus petals with varying number from three petals upwards are accommodated, Oh Lotus born !

7) As for the portion to be left for the pointed tips of the lotus-petals, there is no rigid rule. The portion by which the beauty of the particular lotus enhances may be cast for its tips depending on either expansion or contraction of the lotus petals. Consequently, the tips of the shorter petals look nice if three are long.

8) Similarly, in the case of the multi-petal-lotuses drawn at the centre of the Bimbas (Bimbodarastha), the finishing of the petal tips should be made with the help of the cords as per procedure (vs. 30 to 34), with the help of arcs of the circle and their intersecting points (indulāñchana and matsya-citra).

9) A similar procedure is followed for the formation of the shattered petals (s'īrṇa-patrākṛti) (vs 34 to 39).

10) The procedure for the compact petals is described herein (vs. 40 to 43) Saṁsakta-patra

11) The unseen part of the petals (adṛṣṭapṛṣṭabhāga) are to be shaped as per instructions (vs. 47 to 50).

This is the general procedure of the formation of the petals and their joints (patra-bandha).

12) The procedure for the formation of the pericarp (karṇikā-sādhana) ; the height of the pericarp (karṇi-kocchrita) should be one and half (1½) or one and quarterc 1¼) of the diameter of its base circle. It can as well be twice the diameter The expanse of the mouth of the pericarp should be of the same size. The mouth should consist of the seeds. The verge of the pericarp should be left for the girdle (mekhala). The remaining portion or area af the centre (brahma-sthāna) should be bisected for the assignment of the seeds. The seeds may be eight in number. The seeds may be made of metals like gold etc (jāmbunadādi-dhātūttha).

13) The colours to be used for filling various parts of the lotus are made of the ingredients like s'rīveṣṭaka, milk, honey. in little quantity, the powder of kuṣmāṇḍa fruit, rice powder mixed with kumkum, i.e. vermilion, and yellow powder for the tips of the filaments. The mouth of the karṇikā having two sections should be filled with the same colour (yellow). Then these motifs should be set with gold and gems (hema ratnadikānvite). The filaments should sprout from it.

14) The mantras are to be written on the petals of all the maṇḍala designs endowed with lotuses. The mantra is called adhyātma; the mantramūrti is called adhidaiva and the tattra (principle) is called adhibhūta. They are also called gross subtle and sublime phases (sthula-sūkṣma-para). The deities assuming various positions on various parts of the maṇḍala designs are worshipped as per prescription.

Thus concludes the sixth chapter named 'lotus designs' of the Pauṣkara Saṁhitā of the great Upaniṣad called Pāñcarātra.

*

CHAPTER : SEVEN

CHARACTERISTICS OF THE COMPOSITE DESIGN (VYŪHA-LAKṢANA)

Pauṣkara said :

O Lord, Lotūs-eyed One, who has known the vows of the world! You have indicated in brief the nature of the composite design (vyūha-bheda) having realised the evil fate of the people destined to worldly life. I now wish to hear from you in detail its nature, measurements, the procedure of sketching and the assignment (of mantras etc).

S'rī Bhagavān said :

O Brahman, listen attentively to what I am explaining concisely, the nature by knowing which one attains sublime bliss. Now listen to the description of the entrances, the altars, the corners, the (ones puras), the triangles (?), circles and other motifs etc; and of all the motifs told earlier, each one being at the centre of squares (maṇḍalas) endowed with altars, corridors etc. These designs vary according to the varying number of lotus petals sprouting from a single roots. At the centre of the square with altar and corridor, four-petaled-lotus is drawn inside a circle; and outside it three petalled lotusses are drawn This is the first design-complex made of four lotuses and it is accommodated inside a triangular motif trikoṇa-bhuvana)

alternatively these lotuses may be drawn inside a square and encircled with a circle.

The second design-complex will have an arrangement as follows : The total number of lotuses herein are five. One at the centre is five petalled and four on four sides are four petalled lotusses drawn outside it.

The third design-complex (vyūha) is made of six lotuses. The central one is of six petals and five lotuses surrounding it are of five petals

Further three design-complexes are of seven lotuses However the central lotuses there in are made of seven, eight and nine petals respectively (for the fourth, fifth and sixth design). Consequently, the outer (six) lotuses are made of six, seven and eight petals.

The three design-complexes, thereafter are made of eight lotuses. Therein, seven lotuses are situated outside in these designs and one each at the centre. (design no. 7, 8, 9) (The central lotuses will have ten, eleven and twelve petals each and the outer lotuses will have nine, ten and eleven petals respectively).

The next three esign-complexes (10, 11, 12) are made of nine lotuses each (The number of petals for the central lotuses in each design is thirteen, fourteen and fifteen respectively and the surrounding lotuses will have twelve, thirteen and fourteen petals respec-

tively). All these designs have one lotus at the centre and eight in eight directions.

The thirteenth design-complex will have ten lotuses : one at the centre and nine lotuses around. (The central lotus has sixteen petals and the surrounding nine lotuses will have fifteen petals each).

The fourteenth design-complex constitutes eleven lotuses. One will have the central place and the remaining ten lotuses would be situated outside it. (The number of petals would be seventeen for the interior lotus and sixteen for the ten exterior lotuses).

Now listen to the number of petals for the inner and outer lotuses in the design-complexes seventh onwards upto fourteenth, made of eight lotuses upto eleven lotuses. The first of these designs will have a ten-petalled lotus at the centre and by increasing the number of petals one by one, the fourteenth design will have a seventeen petalled central lotus. Thereafter the number of petals for the external lotuses for the designs beginning from seventh would be nine to sixteen increased one by one, as in the case mentioned above The outside lotuses in the final design (i e. fourteenth) would be made of sixteen petals.

I have explained to you, O Lotusborn, the designing of the lotuses alongwith their petals in all the

design-complexes briefly. The orientation of the lotuses would be from central lotus and the eastern lotus (in clockwise direction) The scale and the sketching should also follow the pattern of the lotus situated at the centre. The circle of the first design-complex would be of eleven units (cubits hasta) including the corridor surrounding the outer lotuses Similarly the area of the second design-complex would be twelve (cubits hastas). The area for the further design-complexes would then be increased by one (cubit hasta kara) in each case.

The measurement of the last designcomplex in this series would then be twenty four hastas. The circles on all the directions would have equal area-extension. In case the available space is congested, then the central circle and the corresponding surrounding circles should be half the scale. I have thus explained to you the areawise measurement. Now listen to the mode of the sketching of these design-complexes as aforesaid in the quarters east etc with twelve equal divisions.

Having divided the square-area into twelve equal divisions and having sketched the area beginning from the centre with fifteen radial lines (pakṣa-saṁmita-tantu) and having filled it with the characteristics of the particular design-complex marked by circles Then with the eastern section onwards all the lines should be marked with twelve equal divisions so as to get the required area. Beginning with the central section, this

method should be followed for the area of the first and upto that of the last (design-complex).

32 ff With five divisions at the centre, first having drawn a circle and then having left one division for a corridor (vīthi) around that circle a group of outer circles may be drawn around the central circle (madhyavṛtta). Beyond these lines, O Brahman, one more circle is to be drawn with a radius equal to four units (caturaṁś'aka) with the line drawn from the central access situated at equal distance. Of these circles drawn upto the circumference of the area, O Brahman, a pair of units remains after stretching the lines (35).

The interspace (antarāla) of the outer circles is equal to each other but not having fixed measurement. ....Having thus drawn the circles on the main directions and the sub-directions various lotuses : of big and small size are to be drawn with differing number of petals (40)............

Thus ends the seventh chapter named 'characteristics of the composite design' of the Pauṣkara Saṁhitā of the great Upaniṣad called Pāñcarātra.

CHAPTER : EIGHT

CAKRĀBJA - LAKṢAṆA

Pauṣkara said : VS. 1 to 10

O Lord! God of gods, I have not heard the characteristics of the diagram incorporating encircled lotus (cakrābja). Please do narrate that unto me which you had mentioned earlier.

Sri Bhagavān said :

That Cakrābja design is know to be manifold numbering one thousand in its varieties. Listen to me as to how this single design has turned manifold. The deities preside over these designs assuming the respective shapes : twofold onwards for which counting does not exist. So many paths of liberation proceed for the benefit of people These paths safely sail the worldly beings across the horrible ocean of worldly life. They also bestow favours on the devotees and those who take refuge, who are adhering to the path of virtue forever and who have pious conduct. These devotees who have surrendered are indeed my own ingredient parts endowed with the glory of six qualities; they worship me and are ever victorious.

S. 7 ff While engaged in high praise and saluting and meditating, they remember me constantly who am

bestower of their cherished desires when worshipped inside the wheels embodying the lotuses (padmodara cakra). With this intention, O Lord, of Brahmins, I voluntarily generate the wheel. having two spokes and so on from this premier wheel which is indeed the omni support without having any modification in which all the spokes have merged (pralīnāra) and which is the prime cause, which resembles in lustre thousands of solar orbs, which is as circular as the orb of the sun, having eightfold division into limbs (spokes) at the same time which happens to be impartite in essence. The design-complexes wherein situated are worshipped by the devotees. These design-complexes are adorned with three, two and one axles and equal number of rims. They are all encircled [with the peripheries. And the peripheries are matched with axles. Various forms have been narrated by me serially. Now listen to the mode of sketching these wheels beginning with the first wheel. I shall also explain the ninefold varieties: superior (uttama) etc. (14) (medium and interior).

(VS. 8-13 to 17) Now listen to me about all the aspects about this diagram-worship in the wheels of nine varieties: the distinct forms, the increasing measurements, the mode of drawing the lines and designing of the divisions. the shaping of the spokes of the wheel, the filling of the colours, the assignment of various deities on various parts of wheels and finally the expla-

nation of the names of the deities. These are various aspects to be described hereafter. Especially listen to the assignment of the deities beginning from the axel and ending with the rim and having placed them so the mode of worship and also the fruit derived from the worship of the wheel (cakra-pūjā-phala). I shall now explain the way how this wheel is drawn I have already explained to you in detail the description of the circles at the central area of all the (25) maṇḍalas beginning with Bhadra (in ch. 5), wherein the circles embody one brilliant lotus each. An area equal to one-twelth of the encircling the lotus may be left out adjacent to the surrounding altar A circle drawn with this would be called the space-circle (vyoma-vṛtta), surrounding the encircled lotus. An equal portion should be left inside that circle for formatin of the inscribed lotus. I have already narrated the description of the simple lotuses and also the lotuses with petals adjacent to each other beginning with three petals (upto 27 petals); and also of lotuses with detached petals. Now I shall explain to you the description of the lotuses having surrounding circles

VS. 22 ff Having divided the radius seven-fold as already explained the central area will be alotted for the formation of the imperishable axel. Two portions should be left for the axels and the last one for the rim (cakra-bhūmikā). Having drawn the circles for shaping various parts, these parts should be filled with

colours white etc (sitādi) manufactured colours out of precious stones or metals (ratnaj, dhāuja) which are bright and sacred.

VS. 26 ff. The lotus should be drawn inside the axel area :

VS. 8. 26 ff The lotus inside the axel area should be drawn with well elevated pericarp· The colour scheme for various parts is as follows :

1) The lotus seeds inside the pericarp (karṇika-bīja) should resemble a pure crystal; i e· white. The interior of the seed should be black·

2) The pericarp should be golden in lustre.

3) The network of filaments should be like the extinguished fire, i e· ash-white

4) The bunch of lotus-petals should be deep white and white etc. (sitādika?)

5) The inter-space between the petals of the lotus should be coloured like the blue-gem (shapphire)·

6) All the circles of the wheels should be coloured white· The space around the circle should be filled with the colour resembling a load-stone (magnet ayaskānta) or a royal-stone (rajopala) with shining.

8· 30 ff O Brahman, the sharp points (of spokes?) should shine like the heart of the mirror (dar-

paṇodara). The ground of the wheel should be like cluster of sunrays. The multitude of rays should be drawn on the disc of the wheel (cakrabhūmi) having filled the same with colour resembling the yellow pigment (rocana), a ruby, yellow powder (pīta-piṣṭa), fire or the yellow colour. Having known the particular maṇḍala the area for the wheel should be drawn and coloured. Thus I have told you the abode of the wheel with an encircling circle and having a lotus at the centre My form made of verbal body and named as Vasudeva is to be worshipped at the centre of this eight petalled lotus and on the spokes of the wheel. The worship of the god with three abodes (tridhāman) multiplied by three again and the six limbs may be deposited in between the lotus-petals.

Another form of mine of human garb should be worshipped over the wheel with the help of one's own name beginning with Oṁkāra and ending in Namaskāra.

VS. 38 ff The procedure of worship should be known to be as before with the application of deeds mind, speech and in accompanyment of one's family. The worship follows the pattern of the Padma-maṇḍalas and their procedure. This is how I have explained to you in detail the cakrābja-design (lotus encircled by wheel) The multitude of rays belonging to the gods: Brahmā, Indra and Rudra which is extremely difficult to glance at even for those who have turned away their

eyes from glancing from far off distance; that is why this wheel is known as durdars'ana, O Brahman· For the devotees who have surrendered, however since it is easily at sight, that is why it is known as Sudars'ana· The presiding self of this wheel holds the entire universe beginning with the seventh nether-world (saptama-pātāla) upto the super world known as Satya Loka· He is the causer of the creation and dissolution ad infinitum (eternally). The creation revolves in it along with the gods, demons and human beings.

ff He rotates all the beings who do not possess self-knowledge. Consequently it is called the wheel of worldy existence (saṁsāra-cakra) by the wise· He winds up their group with the prowess urged by me at the end of a kalpa (kalpāvasāna) O Brahman. It is called kāla-cakra holding the encircled lotus in order· This is what is known as the wheel of primordial cause which cannot be defined·

Of this primordial cause in the form of a wheel, the effects marked by modifications are the wheels with spokes numbering two onwards (dvyaraka)· Now listen to innumerable forms of this original wheel which endow numerous accomplishments· This cakra is described in many ways of which the first variety is the two-spoke-wheel. The next variety is marked by three spokes and the further varieties are marked by four (2×2), five. six seven, eight, nine and ten spokes

respectively, whatever wheels are situated inside the pair of wheels mentioned here are worshipped by the wise in all the three worlds.

8. 51 ff There are three categories of wheels in general : Super mediocre and low (jyeṣṭha madhya and kaniṣṭhaka). Each of these three is further divided into three sub-categories; listen as to how these are made. I shall explain to you separately, the group of wheels with the sub-divisions.

1) The first one is the super wheel among of the group of wheels (uttama).

2) The second one is called super-mediocre (uttama madhyākhya).

3) The third category is called super-low (uttama kanīyam).

4) The next, i.e. the first of the mediocre triad is called mediocre-super wheel (madhyamottama-cakra).

5) The fifth one is called meiocre-mediocre (madhyama-madhyama).

6) The sixth one is called mediocre law (madhyama-kanīyas). This is the mediocre triad.

7) The third triad begins with the low-super kanīyottama variety

8) The 8th category is known as low-mediocre (kaniyo madhyama).

9) The last, i·e· ninth category of wheels is low-low wheel (kaniyaḥ-kaniyas).

I shall now explain to you the auspicious qualities of each of these categories :

1.1. (1) The super or the best variety of the wheel has three axles and three rims (which are concentric), O Brahman! (tri-nābhi-tri-nemi)

1.2. (2) The second category is the wheel with three axles and two rims (trinābhi-dvi-nemi).

1.3. (3) Listen to the third category which is having three axles and one rim (tri-nābhi-eka-nemi). This is the first triad.

2.1. (4) The first of the second triad is a wheel with two axles and three rims (dvi-nābhi-tri-nemi).

2·2· (5) The second of this triad is a wheel with two axles and two rims (dvi-nābhi-dvi-nemi).

2.3· (6) The next one is a wheel with two axles and one rim (dvi-nābhi-eka-nemi). This is the second group of three wheels·

3.1. (7) I shall now explain to you the third group of three wheels The first category is a wheel having one axle and three rims (eka-nābhi-tri-nemi).

3.2. (8) The second category of the third group is a wheel with one axle and two rims (eka-nābhi-dvi-nemi)·

3. 3. (9) The third of the third group is a wheel with one axle and one rim (eka-nābhi-eka-nemi).

Thus I have explained to you at length the group of nine wheels. As for the scale to be selected for sketching these wheels it may be designed according to the financial affordability and the liking of the worshipper. The wheel will be named as divine which is endowed with fine spokes numbering upto six spokes. By increasing the measurement by three-three fingers the number of spokes should be taken upto twelve and then the wheel would be resplendant and it would be called the wheel of months (māsākhya). Thereafter the distance would be increased by one and half (ardha-dvitaya) fingers and the number of spokes would be gradually taken to thirty-six when it would be called the wheel of the year (saṁvatsarākhya) which is known as the royal wheel (cakra-rāj),

to 72 This is the measurement of the fingers for the wheel of year. An equal measurement should be designed for the divided and the undivided parts. Six divisions should be gradually increased beginning from one cubit (hasta). This is the design for the divisions of the wheel numbering upto one thousand spokes. This is prescribed for the design named as epoch (yugākhya-kalpa) which is to be worshipped until the accomplishment.

For these wheel designs the diagram having the altar etc. ending in the outer entrance. The surrounding diagram should also have the altar with the side-parts and the corners as well as the surrounding passage (vīthi). Altarnatively this diagram should have a square with five lines bereft of the pītha with the side and corner–parts. This design should be meticulously drawn with five bright colours (pañca–raṅgojjvala). With the lines towards the directions : east, south, west and north which are already sketched the necks of the doors (kaṇṭha) may be shaped with the lines lying outside, with half the measurement of the area of the wheel (cakra-kṣetrārdha).

VS. 72 to 78 The measurements of the boundry lines should each be equal to that of the altar. The passages should be twice as much that measurement. And the measurement of the entrances etc. should be equal to that of the passage. The constituent parts should be formulated with one sixth or one eighth of this measurement. The parts of the altar should be alotted normally this portion or specifically (less or more) Having prepared the area of the altar eight lines should be drawn towards sides and corners. With the lines towards the sides, the side parts of the altar may be formed and with the lines towards the corner. the corners of the altar may be formed. The area of the entrances should be divided into two (or three) parts. With the square area equally divided, the neck

and the jaw portion should be formed. Thereafter the outer enclosure should be sketched to shape the entrance, the offsets and the corners. The outer enclosure should be drawn keeping in mind the aesthetic aspect with the entrances, the corners, the offsets, the re-entrance etc. It is not possible to give the measurement of the divisions of the corners.

Thus concludes the eighth chapter named Cakrābja-Lakṣaṇa of the Pauṣkara Saṁhitā of the great upaniṣad called S'rī Pāñcarātra.

*

CHAPTER : NINE

MIS'RALAKṢANA

(characteristics of mixed lotus-wheel design)

Sages spoke :

O Brahman, the Doyen of the knowers of Brahman, kindly clarify to us for the sake of doing benefit of the sages, the doubt as to what kind is the mixed-wheel-design.

Pauṣkara replied :

This very doubt had I asked to the Lord on behalf of the doubt of the Brahmins taking the view of the Brahmins and for the sake of the benefit of all the people as follows, "O Lord, the delight of Goddess Lakṣmī, please narrate to me the characteristics of the wheel diagrams of complex or mixed pattern"

Lord replied :

As has been told (by me) the manyfold (?three-fold) desigining in the case of the wheels through the division into the best etc., in the same way it is narrated to be in the case of the mixed wheel-designs. It is said to be the prime (or the superior or the best), medium and the inferior. The prime, the medium and the inferior is again to be sub-divided three fold. O Lotus-born, the division in the case of mixed-wheels is ninefold in

the first pattern. I shall now describe that one (division), listen attentively. Initially a lotus having eight petals which are not compact should be drawn. Outside that (lotus), one may draw a circumcircle and a surrounding hexagon. This is how the mixed regal-wheel-design should be sketched. Whatever is to be accomplished with the help of the wheels are the lotuses encompassed by circumcircles, O Lotus-born (rakta - cakrāṇi? padma-cakrāṇi) (1-8).

(9A = obscure). Or else the design should be demonstrated by a couple of wheels with six-(? pettalled lotuses, as in the case of the previous design the four central should be avoided or else the four outside units in the wheel should be avoided. Out of these in one enclosure the rims are regarded to be drawn. Of those wheels of different forms the status in the design position called the enclosure and the enclosed in relation to the axle is then noticed. I have indeed narrated to you their employment into the (encircled) rims of the wheel, previously This is the first design of complex wheel with superior. middle and the inferior types. Now listen to another (category): It consists of the category of the wheel of the supreme medium pattern and supreme inferior wheel pattern. This is the second mixed complex royal design In this ordinal modus, one may conduct complex designing This patternisation should continue to the medium-medium upto medium-inferior wheel. Having so sketched, we get six auspici-

ous wheel-designs (superior × 3 + medium × 3) In general, the fashioning of the complex wheel-designs is nine in number. This is said to be the mixed superior pattern (-16)

Now I shall tell the second classification of the threefold medium size (wheel design). It is marked with three, two and one axle or navel with three rims. The first wheel should be written in such a way as to encompass the lotus as per one's own desire. Outside that encircled lotus design, endowed with the axle or navel and the periphery or the rim (of the wheel), one may draw a covering lotus and wheel.

O Brahman, that wheel should be equipped with three axles or navels and three peripheries or rims. In that category, the first wheel has three peripheries and decreasing number of axles. In this order the group of axles may be designed (?) (29 A.. obscure) One may deliberately materialise the medium design. (19–21).

Now listen to the threefold inferior classification of the complex encircled lotus design. One may draw the lotus encompased by three axles or with one (or two) less. Outside that, there should be four types of circles excepting the rims (?) The design pattern of the wheels should be drawn alongwith the rims outside that, as per one's desire. The circle may be decorated with spokes (= nāḍī?). Of these designs, there are

various patterns according to the inclination of gods. This plan is prepared O Twiceborn (Brahman), with one thousand spokes and with threefold division: superior etc. (i.e. superior, medium and inferior) (22-25).

Now listen to the three modes of drawing these (encircled lotuses) : by triples or triads or from the centre with three divisions : superior, medium and inferior...(?) The first type is so described. The second type of the wheel with one thousand spokes is the superior of the medium The third type is the inferior of the medium (26-27)

Now O Lotusborn, listen to the areas of these encircled lotuses in the respective order. Whatever wheels, I have told in the major pattern, previously, are all measuring nine cubits (hastas) and added with six golakas (= 12 aṅgulas?). Now I narrate as to how much is the area of the patterns beginning with the inferior. The standard measurement is to be understood to be two hundred standard inches (aṅgulas) added with fourteen (2×7) aṅgulas.. (?). Now will be told the classification, O Twiceborn. For all these designs fifteen aṅgulas are to be assigned for the lotus. Around this design there will be three peripheral lines (bala? valitrayam) meant for the navel, the rim and the spokes of the circumcircle... (28-31).

The area starting from the navel onwards should be demarketed by a circle with a radius of three aṅgulas

for the sake of an encircling wheel, O Twiceborn. Especially for designing of the wheels with the navels and the rims the delimitations should be from the bottom of the spokes to the binding of the rim. Whatever measurement of the fixation of this wheel is described, is depending on the spokes encircling the wheel in general and always.. (?) For designing the encircled lotuses, having assigned such area, a venture may be made for accomplishing the navel, the spokes and the rim respectively (32- 5)

Having fashioned the wheels embodying the lotuses a space measuring three aṅgulas should normally be left out. That area should be divided into the parts beginning with navel (i e. navel, spokes and rim). In this way the division of all the surrounding wheels should be made. The distance of the surrounding wheels should be three aṅgulas beyond the inner wheel. This should continue till the outermost wheel with a navel having eight aṅgula radius. (?) O Lord of the Vipras, having unified the areas equally of the wheels characterised by the navels and the rim the scale of the superior wheels is duly prescribed. Hereafter listen to the prescription of the scales for the medium size wheels (36-40).

Having designed a lotus measuring twentyfour angulas (diameter), the border-lines should be demarcated (= lopayet?) The measurement of the navel

should be as in the previous case. The scale for the inferior type should be likewise. The measurement for that should be correspondingly assigned with self-same accordance. In fact the measurement of the inferior lotuses should be of eighteen angulas (diameter) (41-42).

Thus is told the measurement of the area of three types of wheels. Now listen to the division of the spokes alongwith their substratum (43).

Beyond the lotus, a circumcircle having six spokes should be fashioned. Those spokes should resemble the shape of a small leaf (avarapatra?). Beyond that wheel, there should be designed, a wheel with eight spokes resembling the shape of the thickness of a barley grain (yadora). Beyond that wheel, there should be another circum-wheel with twelve spokes and beyond that a wheel having sixteen spokes resembling the shape of the belly of an ant (44-46).

Beyond the wheel having sixteen spokes, a wheel circumscribing it with twentyfour spokes resembling the shape of a mātulunga fruit should be drawn. Beyond that wheel, one more wheel with thirtyfour (32?) (forty) spokes resembling an axe should be drawn. In this way, having designed various complex-parts, a complex-wheel with hundred spokes is formed of a design split into two the analogy of an year is accomplished (2ayan = one year). The six seasons, one

should contemplate on the six spokes. Outside that, the twelve spokes may represent twelve months and sixteen spokes equal to sixteen months (?). The twentyfour spokes would represent the twenty four halves (= fortnights). Similarly thirtytwo would represent the thirty two halves (fort night) of an year. Therein the south-north spokes are to be regarded denoting two halves (ayanas) of an year of this design said to be complex one having hundred spokes and several other divisions is in fact beyond any divisions (i e it is in truth indivisible) (48-51).

This is how the formation of it is explained to you in toto, O Innocent One. Now, as to the wheel with one thousand spokes which is previously indicated with complex and threefold division, the allotment of the area and the division of the spokes is heard (by you) from me. It is said to be of an area with twelve hundred (s'ata-dvādas'aka = 112?) units. Out of this area a portion with thirtyone (x31?) units should be assigned to the formulation of the lotus. Outside that the navel or axle, the spokes and the rims have to have their space with ten angulas (radius). The area or the flooring of the navel, spokes and the rim of the circle surrounding that is to be with sixteen angulas (radious) O Twiceborn, The ground-area of the third circumcircle should be with ninteen angulas as prescribed. Furthermore the ground-area of the fourth circum-circle is to be drawn with twentytwo angulas (52-57).

We shall narrate to you the area of the fifth circumcircle on the lines of the barley measurement narrated before (?). It should be measured with twenty-five aṅgulas (radius = three hastas?). The area of the sixth circumcircle will then be equivalent to twenty-eight angulas (radius) O Lotusborn. The ground-area would always be accommodative of the axles, spokes and rims of a wheel In each case of a greater surrounding circle as aforesaid would be of threefold division. It should be equally divided having known the category of the three, two or one axle (?) (58–60)

61...obscure...

In case an area measuring twelve hundred (s'ata-dvādas'a) aṅgula-units is not intended then the contraction of the area may be effected whenever there occurs diminution of axle and the rim (62).

Thereafter a thousand number of spokes should be materialised in the following manner : Firstly, having drawn a circle encompasing the lotus and then the Omkāra and the royal wheel : Sudars'ana, thereafter five another wheels may be drawn outside (the inner one) in due order. Now listen as to how the assignment of the spokes and the rims in the enclosures as in previous case are to be materialised The wheelwise assignment of the spikes is to be : hundred, hundred spokes to be cast first, then thirty and thirty and then forty to complete the two surrounding wheels (63-65).

Thereafter one may design three circumcircles, so that all the spokes taken together should be number one thousand; for that purpose the three circles should have spokes numbering two hundred, one half (hundred) and sixty more (?) This wheel is a complex one and called by the name of Yugas and which is worshipped by the accomplished souls They are to be known as numbering eighteen· The corridors (vithi) are to materialised for the movement around the wheels classified as superior, medium and inferior· For that sake having left out some portions of the spokes for ambulation. Similarly the tips of the lotus petals which are pointing out and are situated outside could be bent inside (?) to give way to the cirambulatory passage ...70A...obscure.. The lotus petal reaching the limit should be made (to turn) like the petals of blue lotus and should be placed at proper place. The shape of the lotus petals visible from outside resemble the shape of an axe (66–71)·

When there forms a wheel of the shape of a axe outside (a lotus?) in that wheel which is called divine wheel (Deva-cakra?), there forms the basis (the substratum etc· Now listen to the mode of the fo mation of the axle the rim etc· as explained befor Having stretched the cord, in the beginning said to l of the spokes situated c. ntrally, then O Twiceborn, the end of the spokes and out of the area of the spok having left out a small portion of a fraction for t

sake of a separator (vyadhāna) situated outside the circle of the spokes, then having drawn a line at the centre of the spoke one may demarcate over the semi-circular arcs one may draw a line passing through the central point (Brahmapada). Thereafter one may stretch the line to the peak point (s'ṛnga) and then it should be rotated into one sixth portion (?) and to be taken upto the corner angle (antos'ra). Then having divided into equal parts the region of the circle, O Twiceborn, and then having cast the lines as per due order previously explained, one may accomplish the formation of the spokes utilising the ends of the cord (72-77).

Having demarcated the limits and the interspaces of the spokes and having thus formulated the groups of the spokes, one may, materialised the area of the the rounded space of the wheel (cakra-vṛtta) which is denotative of the scale of the circle (?) Having done the delineation (sūtrapāta) of the circles on the lines of the spokes, separately in each case, one may accomplish the wheels and the spokes. I have told you thus the formation of the mixed wheels in general terms. Now I shall tell you the special features, which please listen. Whatever has been told to be the measurement of the axle and the rims, one may demarcate the passage with equal area (78-80).

Having grasped, O Lotusborn, the expansion and the contraction of the available ground-space, one

may formulate the wheels ranging from uni-navel (i.e. having one two and three navels) wheels upto the wheels with three navels (the entire scheme of wheels includes wheels with one navel and one, two and three rims, then wheels with two navels and one, two and three rims and wheels with three navels and one, two and three rims.) Having taken out one-third area for the navel one may cast the three types of wheels with varying number of rims. In the same, way one may have the three types of bi-navel wheels and the tri-navel wheels. (81-84)

Now I shall explain to you the colour scheme belonging to the spokes in due order from the beginning, and also the series of lotuses (padmaja-kalhāra?) and circles (85).

The inter-regions of the petals with even shape should be coloured like cat's eye-gem (Vaiḍūrya). Having then coloured the petals of the lotus with samāna (?) colour, their interior should be coloured bright to white. (samāna = Indīvaracchada-samāna? = like blue lotus?). The portions of the spokes resembling the barley grains should be deep white and their adjacent portion should be black. The spokes of the shape of the Mātulunga fruit should be coloured with whitish yellow (sita pāta) colour. Their interiors should be filled in with bright red colour. The spokes of the shape of the axe are to be coloured with the shade

resembling the Royal stone (Rājopala), i·e· black· Their inter-space should be coloured like, i.e. .

The spokes of the wheel and the filaments (of the lotus-petals?) should be filled with colours suiting the embelishment, O Twiceborn (86-90).

O Brahman, having accomplished the entrances, corridors and other parts (of the Maṇḍala designs) of all the formation aforesaid, and thereby having drawn the whole complex of the auspicious Maṇḍala diagrams with great devotion one may enter those diagrams attentively having washed those portions.. (some portions of 92-93 obscure)· Now we shall explain, O Brahman, as to how one may move upto the centre (91-93).

An enclosure or canopy may be constructed for the Maṇḍala designs (?) with the timber of trees resembling those selected for the sacrificial purpose, like Śami-tree etc. The canopy should have design of the shape or either an elephant or a horse or a bull· Such motifs should number from three to eight on all the four sides Such motifs should have broad and stable knees and should be erected on all the four sides on the outer flanks of the entrances or on the entrances of corridors (94-95)·

The wooden strips should be tied with even and strong cords of equal length, from bottom onwards· Then one may stretch over to the back (of the altar?)

and having covered it one may construct many passages or corridors for free movement round the central mystic wheel (6-9ε-partly obscure)· One may then taken up, water from the vessel containing holy water meant for offering (to the deity) and having sanctified the central wheel-diagram with that water, and having composed one's own mystic finger-gesture (mudra), and having touched the wheel diagram, the aspirant may star cut it with mantric vision (99).

O Twice-born, the group of hymns or chants (mantras) with royal protocol-ritual, and then the worshipper may walk in through the entrance passage and should go out after completion of the subsidiaries (100)

One may worship the second wheel diagram like the earlier one (i.e· inner wheel diagram), having sanctified with the sacrament. In the same manner, one may conduct worship of the rest of wheels. When one worship one wheel like another (?) drawn on the floor. O Brahman, with rituals like water sprinkling etc· and culminating in meditation and depositing (of sacred named and mantras on various parts of one body). It may be noted that there is no accruing of the sin in crossing over the wheel-diagram, as long as there is no construction of entrances and passages around the encircled lotuses Similary there is no accruing of sin to an aspirant, who spiritually equipped who is sitting

inside the wheel, by the event of some part of the wheel diagram being rubbed or erased. (101–104).

One may deposit Lord Puruṣa, inside the wheel with hundred spokes in orderly manner, beginning with the pericarp of the lotus, after depositing the great Lord (105).

Then the second Puruṣa should be deposited at the border of the tips of the lotus-filaments, and one may deposit the eightfold Prakṛti on the (eight) petals beginning with the eastern petal (106) (various tenets are symbolised on wheels with varying number of spokes). The god with sixfold self is deposited on a wheel with six spokes and eight bodied one on a wheel with eight spokes. Similarly twelve–souled God is to be deposited in a wheel with twelve spokes and sixteen–souled Puruṣa on sixteen spoked wheel. Twentyfour fold (thrice eightfold) Prakṛti or Primordial Matter with distribution into (Saṅkhya–) principles, in twenty four spoked (twice–twelve) wheel. The three energy–goddessess and the twin goddesses (?) should respectively occupy thirty and two spokes of the thirty three-spoked wheel (?) or on the navel and rim of the wheel (?) (107-109).

The four Vedas : Ṛgveda etc. are respectively to be assigned to the (petals of the) lotus. The group of mantras described earlier for thousand spoked

wheel, should identically be deposited cumulatively in the human body-wheel in the heart-white lotus (110-111).

Having worshipped the Lord inside the heart lotus, with ever-pure, divine and product of mental imagination (i e· abstract), one may cause the entire group of mantras, resembling the flash of lightening, to descend on the citadel of one's heart, gradually through the path of warm (solar) rays into the rotation of the wheel. That should be worshipped with divine paraphernalia as is available. One may contemplate on it as pervading the encircled lotus in the form of one's body, as long as desired by the worshipper. One may thereafter assign the group of mantras (?mantras) embodied with fourteen (twice seven) words, with the path of the flow of mental (lunar path?), to the own respective places (112 to 115½).

The farewell, the invocation, the descendence cannot be otherwise understood. Since the divine presence of one's own Mantra is eternal, the realised soul addresses the terms 'come along' to the divine mantra is for popular consumption. The invocation is to be taken in the sense of reverence. Similarly, the reverential bidding farewell by addressing as 'please leave' at the time of the conclusion of the ritual of worship with benevolent assignment (116-119)

The invocation and the farewell to divine energies is to be ritualised by making announcement to God as O Lord, I am making a move and I deem myself fit enough in discharging my job. (120).

It is said about all the rituals unaccompanied by chants or mantras, and not about others. In those cases 'please come and please leave' is to be added at proper juncture. Having understood this, one may worship gods in the mystic wheel-diagrams (121-122).

Lotus-born asked :

O Lord! how is this human body to be understood in terms of the diagram of encircled lotus? (123b obscure). How to grasp the respective correspondence of (the components of the wheel-diagram such as) axle, spokes upto the rim along with the parts of the lotus with various limbs of the human body O Lord? (124).

Revered Lord replied :

O Brahman, this human body is like the stem of a plantain tree, made of Prakriti or primordial matter. It is made of (five elements) space, wind, fire, water and earth (125).

The parts of the lotus and the wheel can be visualised on various parts of the body (126A:obscure).

The eightfold intellect could be regarded as eight petalled lotus The covering of the navel complex of

the body is to be regarded as three attributes (of Pra krti). Beyond that nearby, there are circles with thousand flames (comparable to the thousand spokes of a wheel). The ennumeration is arbitrary. O Brahman, according to the iconic manifestation the respective assignment on spokes of the mystic wheels should be made on nerves (?) of the body wheels A flow of water is to be contempleted as emanating from the head gear upto the feet, in an unbroken stream pervasion. One may always imagine, that the group of rims are linked with the imaginary channels (of spokes) replaced by thousands of veins in the body.

O Lotus born! That stream having encompassed the water (principle) is firmly situated beyond the five fold group of elements due to augmentation through channels of veins spread over the entire body (126-132).

(O Brahman!) understand the orb of the rim having patternisation on this variety of taste (?), to be regarded as the manifest (maṇḍala-diagram) and unmanifest (internal parts of the body) in the classification of intellect (dhī = buddhi) etc. and the triad of attributes of prakṛti. It should be grasped again and again to have been upset and set often pervading the complex body, by outer and inner distribution like the island and the sea. (Refering to Maṇḍala and human body). This has been narrated in full by me since I have been urged by you (133-135).

After having properly understood the assignment of various parts on the body-wheel, presided over by the supreme Lord endowed with the body composed of six divine qualities, who is the highest soul and who is immutable and nondegrading· One should know this body to be beyond form (135–137).

It is stationed on the top of the great entrance which is the consciousness, suprasensual· O doyen of twice-borns, it is the great knowledge contained in the syllable tāra i.e. Oṁkara consisting of the sub-syllables : a u and m which compasses the great rim (mahanemi or Pradhi)· It is blazing like the fire of cosmic Dissolution, and its spherical shape is flaming at the communion-bliss (sandhānānanda?) and belongs to the Prime Supreme Self. (138–140)·

The image of the Lord of chants (Mantres'a) of the devotees who absorbed in the constant practice and who worship or serve the Lord with faith and restraint stand firm in the great abode of their body finding emotional integration in the Supreme person· Having thus notionally superimposed (the diagrammetical assignment into bodily assignment) and the having drawn the encircled wheel with golden (pencil?) etc; one stretch diameter upto the rim or circumference (143B obscure) One may sketch the altar from neck portion to neck-portion (of the entrances) (144B obscure). One may thereafter demarcate that field by one

and half or double measurement of cord stretching it from eastern locus point with mark resembling the arc of crescent moon (141-145).

The eastern cord of the inner wheel should be marked from the centre of the wheel alongwith the lotus upto the western region but not far away from the central seat of worship. Having then placed the cord in the inter-region of the two central cords and faciog the north western corner and adjacent to the place of the sun (i e. east). Outside the place of the rim, it goes near to the north. One may demarcate that area upto the end of that unit. In that way, the demarcation of the spokes from south west upto south should be finalised. The norther illumination for Siddhas is made with three houses around (?) (150B obscure) (146-150) (151A broken text).. The mild aura of the sages, the accomplished souls, and the gods residing in all the worlds, naturally pleases all the directions. Having secured (saṁpado = sampādya?) the eastern tip and the measurement on it and allotting it inside and having divided the piller (?) fixed in the axle into seven parts, one may design a lotus with twelve petals with fourfold split of four at the centre (?) (151-153).

One may carry over the one fourth part from fith layer (of the concentric circle) to the ground

area of the petals· With that very measurement, one may materialise the fine arc for the tip of the petals· The wheel extending beyond the remainder, having spokes measuring two parts of that circle. It should be twice the size of the petal-series and having good east-west-proportion. (154–155)·

The shapes of the spokes should resemble the petal of the blue lotus, or of the Mātulunga fruit or of an axe or a barley (156).

Having first allotted the space for the circumference of the wheel, one may then draw a well-designed lotus coming out of the inner space with three parts or two parts (3–1) by the distinction of medium or inferior pattern, and setting the petal (row)s closely attached to each others. Then having covered the four sides with two square-units (kaṣtha = ?koṣṭha) (or two sticks?) but without the aura and rim, (159 half obscure) and keeping the diameter in front of the crescent. (160 A obscure). Within the top apperteur Brahmarandhra), one may draw a circumcircle leaving one fifth or one fourth gap (156–160).

The covering-borderline would be more or less with the scale of the circumference. Then resting on the centre of the axle, one may sketch two arms decorated with two (arcs of) moons. The form of the moons should be pure and without manifested limbs and of

subtlest size. That design should be carried from th workshop (karmālaya) and made to enter the house ritual worship and it should be set in a prop place. Then having meditated upon it with the sen of divine presense, one may perform all the rites as i the case of installation of an idol of a deity for perma nent stature (16.-165).

Thus ends the ninth chapter named characteris tics complex of (wheel diagram) in the Pauska Saṁhita of Pāñcarātra of the Great Secret Lore.

CHAPTER TEN

Navātmayāga—Maṇḍala (96×96=9216)
(VS· 1 to 34)

COMPOSITE MANDALA DESIGN OF NINE CONSTITUENTS

The Lotusborn said :

Oh Lord of the universe ! you have told of the famous ritual worship in a composite design of nine constituents for the achievements of the material and spiritual accomplishment (aihika-āmuṣmika-siddhi). Please explain as to what are the characteristics of this diagram which is constituted of various parts; what are those nine constituents?

Sri Bhagavān said :

There are nine identities (nava-prakṛtayaḥ) manifested into the fourfold manifestation : Vāsudeva, Saṁkarṣaṇa, Pradyumna and Aniruddha alongwith Nārāyaṇa, Viṣṇu, Nṛsiṁha, Dharṇīdhara and Sattvarūpa representing the Supreme, self who is all pervading, pure beyond measure and contemplation· They bestow favour on the souls immersed in the ocean of worldly life...

I shall now explain to you the ritual worship in the diagram comprising nine altars (nava-pīṭha-mahā-yāga), in its entirity· The worldly bondage would come

to an end by being a mere observer of this worship.

Natvātma—maṇḍala
A-Sketching

Having divided the kṣetra or the ground plot first into sixteen parts (twice eight) and then further into six parts (16×6=96), the total number of units that are obtained is nine thousand two hundred and sixteen (96×96=9216). Nine maṇḍalas are to be drawn at the centre for ninefold worship. These maṇḍalas are to be endowed with entrances, offsets, and corners and the passage. These lotus designs are of equal area; however the details are varying.

1) The first maṇḍala should be drawn at the centre of the plot with the help of one hundred fortyfour (50-6) units. This design will be decorated with four doors, altar and its motifs etc.

1a) At the centre of this first maṇḍala, as many as thirtysix units should be washed off (6×6), for the formation of the bimba or motif.

1b) One row around it should be assigned for the altar. The sides of the altar (pīthagātra) should be formed with four units each, (2×2) on all sides.

1c) For the corner parts (pīṭha-pāda), three three units should be erased in the north-east, south-east, south-west and north-west corners.

1d) The doors and the corners are to be drawn with the help of two rows surrounding the altar (without passage).

The entrances are formed with the help of two units allotted for the ear portion (karṇa) and four for the outer ear portion, to be taken from the inner row and outer row respectively at the centre on all sides

1e) The offsets ($4 \times 2 = 8$) are shaped with four units each and the corners with six units each ($6 \times 4 = 24$).

Having thus completed the sketching of the central maṇḍala, as many as six rows should be rubbed off on all the sides: east, south, west and north for the sake of passage.

2) Diagram no. 2 : Pūrvātma-maṇḍala :

This is to be formed in an area equal to that of the previous one. It has entrances on four sides, flanked by the offsets as before. For the sake of the two offsets one unit is to be taken out of the outer row and three from the inner one. The corners are drawn near the offsets for which six units are taken from both the rows. Six rows should be washed off on three sides of the

maṇḍala : south, north and east (on the western side six rows are already left out) for the formation of the passage.

In the same way all the nine diagrams are to be drawn taking care that the number of units for the nine altars is not reduced.

3) The entrances, offsets, recesses and corners of the composite or federal structure of the nine maṇḍalas are to be accommodated in the outermost periphery of twelve (6×2) rows. There are four entrances on four sides, eight offsets together on four sides, so also eight recesses or inverse offsets and four corners. A set of three strips are to be drawn so as to enclose the entire diagram (of 96×96 = 9216 units). The total number of units assigned for each entrance is one hundred and eight, for each offset and each recess eightyone units each.

The outermost corner (koṇa) should be washed off by taking nintynine (100–1) units in series (of three rows). Having made the draft plan thus one may effect the actual shaping of various components (entrance etc.)

3a) The door-neck (lit. ear : dvāra-karṇa) would resemble a rectangle (caturaśrāyata sama) shaped with the help of eighteen units (6×3) i.e. 6 units from each

row of the triad of rows counted from beside the passage or corridor (vīthi).

The outer ear (upakarṇa) is drawn outside the karṇa, for which three rows comprising twelve units each is to be washed. Consequently, as many as thirty six units are washed off for its sake.

The support of the door (dvārādhāra) should be drawn by shaping a pleasant form like that of the upakarṇa, by erasing three rows comprising eighteen units each. This makes fifty four units to be assigned for it. This is how the entrance is formed by erasion of units for various parts, in three rows.

3b) On either side adjacent to the door, should then be formed an offset. For that sake, fortyfive units may be erased by taking fifteen units per row, close to the dvāra-karṇa. Then from near the upakarṇa, three rows should be erased comprising nine units each; the total number thus arrived at for it is twenty seven units. Then from near the support of the door (dvarādhāra), three rows consisting of three units each should be washed. Thus the s'obha would be formed with eighty one total units.

3c) The inverse offset (upas'obha) should be similarly shaped by taking the same number of units (as for s'obha) but in the reverse, i.e. counted from outside to inside. This is how the upas'obha is formed.

3d) The erasion of units for the corners (koṇa) is like this; from each of the three rows, inner, middle and the outer, as many as nintynine units may be washed off so that the total number of units becomes two hundred ninty seven (300-3).

4) With the help of three rows outside the support of the entrances (dvārādhāra), either three or five boundry lines or fencing strips may be formulated as if facing outside Beyond these lines, another set of three strips (paṭṭikā) may be washed off. (?) [Alternatively, nine rows (outermost) may be erased for the three boundry strips and as many as six rows may be utilised for the outer encloser consisting of entrances etc. consequently the constituent parts of the entrances may be shaped with the help of two rows each (parts like dvārakarṇa etc.)]

Note : The twelve rows mentioned above for the entrances etc. include nine rows for dvāra, ś'obhā, upaś'obhā and koṇa; then three rows on all sides should be left blank for three boundry strips (pṛtivāraṇarekhā). These rows or to be reckoned from the square measuring 72×72 and the square measuring 90×90 and six rows around upto 96×96. Conscequently, the area between the square measuring 72×72 and the inner square of 60×60 is left blank.

Thus concludes the tenth chapter named 'Navātma (vāga) Maṇḍala' of the Pauṣkara Saṁhitā of the great Upaniṣad called Pāñcarātra.

Ch. 10 : Navātma—maṇḍala

Total area : $96 \times 96 = 9216$

Measurements

Part	Measurement
Bimbakṣetra (for all the nine)	$6 \times 6 = 36$ units
Pīṭha	1 row $(6+1+1=8)$ $8 \times 8 = 64-36 = 28$ units
Pīṭha-gātra	$4 \times 4 = 16$ units
Pīṭha-koṇa	$3 \times 4 = 12$ units
dvārādi āvaraṇa	2 rows $(8+2+2=12)$ $12 \times 12 = 144$ units$-64 = 80$
Dvāra	$2+4=6$ units $\times 4 = 24$
(kaṇṭha) karṇa	2 units
(upakaṇtha) upakarṇa	4 units
S'obhā	$3+1=4$ units $\times 8 = 32$
Koṇa	$6 \times 4 = 24$ units
Vīthi (surrounding the central-maṇḍala)	6rows $+6=12$ $12+12=24$ $24 \times 24 = 576-144 = 432$ units
Intermediate passages between the maṇḍalas on 4 sides (E-S-W-N)	$6 \times 12 = 72$ units

	and in 4 corners (NE-SE-SW-NW)	72×8 = 576 units
8	The square containing The eight surrounding maṇḍalas	48×48 = 2304–576 = 17[illegible]
9	Outer vīthi surrounding the maṇḍalas	6 rows (6 + 6 = 12; 48 + 12 = 60 60×60 = 3600–2304 = 129[illegible]
10	The blank space surrounding the vīthi	6 rows (6 + 6 = 12; 60 + 12 = 72)
11	Rows for the outer dvāra, s'obhā etc.	9rows (9 + 9 = 18; 72 + 18 = 90)
	Dvāra	6×3 = 18 + 12×3 = 36 + 18×3 = 54 = 108 units×4 = 432
	Dvāra-karṇa	6×3 = 18
	Upakarṇa	12×3 = 36
	Ādhāra	18×3 = 54
12	S'obhā	3×3 = 9 + 9×3 = 27 + 15 ×3 = 45 = 81 units×8 = 64[illegible]
13	Upas'obhā	3×3 = 9 + 9×3 = 27 + 15× 3 = 45 = 81units×8 = 648
14	Koṇa	99 + 99 + 99 = 297 units

15 Prati-vāraṇa-rekhā 3 rows $(3+3=6)$

(3 border strips)

$90+6=96\times96=9216$ units

$9216-8100=1116$ units

Alternative arrangement of entrances etc. and border strips.

Dvārādi 6 rows $(2+2+2)$

Prati vāraṇa-Rekhā 9rows $(9+9=18)$

CHAPTER : ELEVEN

VṚTTA-BIMBA-LAKṢAṆA

(VS. 1 to 12)

Pauṣkara said :

The description of the motifs (of the Navātma-maṇḍala); circular etc (vṛttādi) is not known by me kindly explain this to me, Oh, Lord of the world! if you are gracious to me.

Srī Bhagavān said :

Having erased the area for the altars of various distinct maṇḍalas as per description, the group of motifs at the centre of the maṇḍalas is drawn thereafter. In the maṇḍala at the centre of the area which is already explained (in ch. 10), a circle should be drawn in an area measuring eight units having left out the remaining half The six parts denoting six divine qualities: jñāna etc. should be coloured in the given order (i.e. jñāna-> bala-> ais'varya-> vīrya-> s'akti-> tejas) with the following colours : 1-white (sita) 2-orange red (aruṇa-rakta) 3-golden (jābmunada-nibha) 4-black (nṛpa·s'aila) 5-coral red (pravāla) 6-blue (nīlopama). This is the main feature of the pāda (pīthakoṇa?).

When the altar etc. are of equal measurements

then the outer periphery is of circular shape having four corners and four entrances but devoid of the offsets. Having fixed the cord at the central point (Brahmades'a) and spreading it along the circle around it should be brought to the pedastal of the doors. Having further stretched the cord upto the door a circle may be drawn as before. The intermediate space between the circles are meant for the corners. The corners are to be adorned outside the entrances and adjacent to the doors. This is how is manifested the circular maṇḍala which I had mentioned before.

This is called the central Vyūha. If one has to worship without the Vyūha, one may draw a second (diagram?). The area is then divided fourteenfold. It should be coloured white and should be worshipped with white flowers. Herein, a deep white lotus according to specification should be drawn at the centre. sketched thus one may worship the prowess named after the lord Vāsudeva.

Thus concludes the eleventh chapter named 'Vṛttabimba Lakaṣṇa' of the Pauṣkara Saṁhita of the of the great Upaniṣad called Pāñcarātra.

CHAPTER : TWELVE

PAÑCAPADMA-CAKRABIṀBA-LAKṢAṆA

Having drawn at the centre. Oh Brahman, the motif called 1) Vṛtta, i.e. circular, the motif comprising 2) a garland of lotuses should be drawn inside the maṇḍala on the eastern direction. The motif of the shape of a disc (cakra) is to be drawn in the maṇḍala in the south-east corner and the motif of the sun (-shape) in the southern quarter. Thereafter a motif of the shape of hemispheric digit of the moon may be drawn inside the maṇḍala in the south-west corner. Then in the western direction may be drawn the motif named triskandha (triangular shape). Then in the north west maṇḍala the motif of the shape of a tortoise may be drawn. [Thereafter the motif of the shape of a conch may be drawn inside the maṇḍala in the north and a motif of the shape of a pitcher (kumbha) may be drawn in the north eastern corner]. Who so ever performs the worship of all the deities in these maṇḍalas for a period of one year, six months, three months, one month, half a month or nine days would get gradual results aforesaid.

Now listen, O Brahman, to the procedure of sketching these motifs. First of all I shall explain to you the formulation of the motif consisting of five lotuses.

2 Pañcapadma-bimba : Sketching

Whatever area has been prescribed for the motif inside the maṇḍala should be divided twenty-four fold (caturviṁś'adhā). Having then divided circularwise upto the limit of the lotuses a centre should be drawn for each circle in the middle of the cord demarking the altar, measuring eleventh part (11/24) one unit should be left outside the lotus. Thereafter having taken the eighteen parts by drawing two (concentric) circles; the remaining part of the twentyfour units may be left out in the nearhood of the altar. In this way each lotus should be designed with five petals (pañca-patrakam), the mode of which I shall explain in brief, O Lotusborn! The pair of circles which were drawn in the middle should be divided fivefold (pañcadhā). The first mark should be in the east and the rest four should be calculated there from.

From that mark onwards four other marks should be made so that at the end of the fifth mark there would be fivefold division. Having placed the cord at those marks making five parts one should rotate the cord as in the previous case for accomplishment of the lotuses. Thus would form the area for the five lotuses made of five petals each. The central lotus would be white in colour and the five(?) lotuses would be bright white. The pericarp of all the lotuses should be white and the filaments should be red. There should

be three filaments per petal of the lotuses. Of the three circles drawn earlier for shaping the lotuses, the central are should be filled with the colour resembling the blue gem (indranīla) The stalk of the lotus bed and the interspaces of the petals of all the lotuses beginning from the centre should also be blue in colour. The end-parts of the lotus area (kṣetrānta) should be filled with the colour resembling the shining royal stone (black) The encircling circles need not be drawn for all the lotuses unlike the central one. Having created (visualised) the lord of the motif inside the central lotus. He may be worshipped, so also He may be worshipped inside the pericarps of all the lotuses. The group of five gods beginning with Puruṣa etc. which is worshipped in the eastern lotus on the petals from east to north-east. The Elements : Earth etc. (kṣmādyam) are to be assigned to these petals in the clockwise manner. Having completed the assignment thus the Lord in the form of (Saṁkarṣaṇa) Ananta who is known as Vanamalī should be worshipped with the offerings : water for washing the feet (pādya), the water for sipping (arghya), flowers, incense and unguents

CAKRABIMBA

(VS. 22 to 28)

The third motif of the navātma maṇḍala is of shape of a wheel (cakra), to be sketched in the central

place of the maṇḍala drawn in the south-eastern (āgneya) direction. The circular motif may be drawn with as many spokes as desired. However the best pattern would be of twelve spokes. This pattern is already narrated to you and the spokes are deemed to denote the divisions of time. Various components of time (kāla), with subtle and gross divisions are assigned to six parts of the wheel ending with rim which I shall explain to you.

1) Situated at the axle (akṣa-sthita), is the prāṇa.

2) Vinādika (small unit of time) would be assigned to siddha (?).

3) On the spokes (svarāgata: sutara) are assigned...(?)

4) On the periphery (pradhi), is situated the time element known as month (māsa).

5) On the rim portion (nemi-bhāga) are assigned the years

6)..... ?

This is the gross division of time.

Listen to the subtle division of time now after the description of the gross division. These are: 1) Upoṣṭaka 2) nimeṣa 3) truṭi 4) lava 5) lakṣaṇa 6) kāṣṭhā which are situated above pakṣa etc. In this wheel of time (kālacakra) performing twofold function: promoting (pravartaka) and demoting (nivartaka)

the devotee should offer worship to Lord Pradyumna designed as seated in the lotus. with elaborate procedure.

Thus concludes the twelth chapter named ‹Pañcapadmacakrabimba - lakṣaṇa' of the Pauṣkara Saṁhitā of the great Upaniṣad called Pāñcarātra.

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CHAPTER : THIRTEEN

SŪRYA-BIMBA-LAKṢANA ($24 \times 24 = 576$)

(VS. 1 to 13)

. Now listen to the description of the motif of the sun full of scorching rays shining like the God of Death. The sun is situated in the heart of a lotus and He is saluted by the lords of gods and demons (surāsurendra namita). The division of the area as was made in the case of the accomplishment of the motif comprising five lotuses, earlier, should be followed here for the sake of achieving the design of the sun-motif. This is to say the area left inside the pīṭha of the maṇḍala in the southern direction should be divided twentyfour fold. A lotus may be drawn inside a square measuring twelve ($12 \times 12 = 144$) units. Thereafter one unit on either side may be left out outside the lotus (.$2+1+1 = 14$ rows). Thereafter two circles may be drawn surrounding this area by dividing the remaining ten surrounding rows into two equal divisions of five. Thus three circles would be drawn at the end of fourteenth, ninteenth and twentyfourth rows respectively. The sun motif with blazing rays should be drawn inside the second circle and the third circle may be alotted for the shaping of the rays or the beems. The corner portion may be left out between the cluster of rays and the surrounding altar. The cords may be stretched out for the alignment of the spectrum of rays. For the sake

of shaping of the rays a set of five cords may be stretched out. The cords may be stretched in such a way as would resemble the sun (in the sky) This motif may be filled with colours which would make the motif shine like the actual sun. The central motif of the sun may be coloured with red orange (raktāruṇa) lustre. *The motif should then glow like the exact complexion of the resplendant orb of the sun The mass of the fine lines (of the rays) may assume the whitish orange hue. These lines should stretch upto the outer periphery of the wheel (circle-cakra) and resemble the bunch of hairs stretching out of the tail of a cow. As for the colour to be given to the space in between and beyond the cluster of rays, these should be covered with the colour resembling the cloudless sky (vighanāmbara-rūpa), i.e. deep sky blue.

A lotus design with well defined characteristics should be drawn thereafter like one in the previous motif. Whosoever worships, Lord Aniruddha seated inside the lotus, with utmost devotion would enter, very soon the highest Brahman which is without birth and decay. The devotees who reach It (parabrahma) never return again to this cage of worldly life

Thus concludes the thirteenth chapter named 'Sūryabimbalakṣaṇa' of the Pauṣkara Saṁhitā of the great Upaniṣad called Pāñcarātra.

*

CHAPTER : FOURTEEN

CANDRA-BIMBA-LAKṢAṆA

(V.S. 1 to 16)

A motif of the moon having the spokes (rays) full of the juice of nector (sudhārasa), and resembling a dense mass of snow, and a garland (of white flowers) shines with charm all around. I shall now explain to you at your instance, the details of this motif (of moon). The ground-area should be demarcated south to north with eight divisions, i.e. nine lines. Similarly the east-west demarcation may be made with similar lines. Two more lines from among the area and then three lines along east-west. Counted from the east etc. the third division should be divided into four and stretched upto the central point (brahmasthāna). It should be marked with three clear points. Having then left out one fourth part like two on the eastern side, a line may be drawn inside them in this manner. Having then spread out the sūtras (lines) denoted as Ṛk, yajus and sāma the cord should be stretched upto the seventh point. It should then be marked and carried forward to the south. Similarly two pairs of sūtras should be stretched upto the points in the north. In this way the central mark resembling the moon is drawn first. For the sake of formation of the half-moon the method is further explained The line should be drawn from fourth point calculated from the shoulder. The line

should be stretched from one shoulder point to another demarcating thereby the two cresent tips of the moon. Having thus delineated the said border lines the shape of the half cresent of the moon is formed I shall now explain as to how this figure is to be filled with colours. The interior of these lines should be filled with whitish yel!ow near the two tips and white at the central re gion. A lotus may be drawn at the cenre of the moon shaped figure. For this sake a circular line may be drawn near the central point (brahmasthāna) to accommodate the lotus. Lord Nārāyaṇa having eyes as wide as the lotus-petal, seated at the heart of the cresent of moon and destroying the worldly bondages and bestowing prosperity and supreme bliss.

Thus concludes the fourteenth chapter named 'Candra bimba lakṣaṇa" of the Pauṣkara Saṁhitā of the great Upaniṣad called Pāñcarātra.

CHAPTER : FIFTEEN

TRISKANDHA-LAKṢAṆA-YĀGA

TRIKOṆA-BIMBA-LAKṢAṆA (16×16=256)

(V. 1 to 35)

Description of the Triangular-Design

Oh Brahman, I shall now explain to you the ritual design (yāga Bimba) of triangular shape. One should first take a square area (and with the geometrical process, there arise two hundred fiftysix equilateral triangular units. Then, in the pair of outer rows, three corners, three entrances alongwith (flanked by) decorative parts (s'obha) are formulated, oh Pauṣkara! Inside this pair of rows having left one row for the passage and one for the altar, the innermost row along with one triangular unit (sāṁs'a-paṅktyā) at the centre should be allotted for the lotus design. Having done this sketching, the intermediate linemarks should be erased.

1) On all the three sides at the centre, ten units each should be allotted for accomplishment of entrances. Of these ten, seven should be taken from the outer row and three from the inner one. Of the seven triangular units in the outer row, four will be of the shape of flame of the fire and three of the shape of female organ On the inner row two units will be of the shape

of yoni and one of the shape of fire-flame. This is how ten units (7+3) are to be rubbed for the sake of formation of the entrances.

2) Similarly, on both the sides of the entrance, two offsets (s'obhā) should be formed by taking one unit from outside and five from the inner row. The outer unit will resemble the shape of the yoni and out of the five units in the inner row three will be of the shape of the flame and two of the shape of yoni.

3) On both the sides of offsets two additional doors should be formed. For the formation of each of them, ten units would be rubbed as in the case of main entrance.

4) The remaining units (ten) should be erased from two rows (6+4) for the formation of the corners (three). The three corners would together have thirty units distributed over the two outer rows.

5) One row is assigned for paving the passage.

6) An altar of fine shape should then be drawn in the interior row of the passage.

(a) Five trangles each should be erased on all the sides (i.e. three) for the formation of side-parts. Out of these five, three will be of the shape of the flame and two of yoni (as viewed from outside)

6b) A group of six units each should be assigned, Oh Brahman, for the sake of each corner.

7) A lotus should be drawn at the central triangle inside the altar with remaining sixteen units.

This maṇḍala diagram should be sketched with above mentioned characteristics for the sake of separate ritual of worship. If, however this diagram goes by way of an ancillary component of the federal maṇḍala of nine components (mahā[illegible]hya-navanābha), this diagram should be fashioned by omission of the passage (lupta-vīthi) but endowed with all other components doors etc (dvārādi-paribhūṣitam). This should then form part of the square diagram marked with three peripheral bordering strips. The present triangular diagram is then to be drawn inside the square area allotted for it in the federal structure, by fourteenfold division of the area (1[illegible]-2 (rows of the passage) = 14 rows). The number of units thus formed will be (196) one hundred and nintysix. The entrances and the offsets should be formed with aforesaid number of units. The altar should be formed with three corners made of six units each and the remaining units (5) for the sideparts. The lotus should be formed with the remaining units inside the pitha. Alternatively this diagram may be drawn without altar or without altar and passage.

Triskandha-Lakṣaṇa-yāga

B-Colouring

1) The doors should be filled with intense white.

2) The offsets (s'obhā) should be made whitish red (pāṇḍu-rakta)

3) The side-doors should be white

4) The corners should be made black.

5) The passage should be reddish orange.

6a) The altar-sides should be black.

6b) The altar-corners should be white.

The triad of the Vedas : Ṛk, Yajus and sāma should be assigned to three directions of the triangular diagram, east, south and north. Having accomplished the sketching and colouring of the maṇḍala, the supreme principle (Brahma-tatva) should then be invoked, to be surrounded by the retinue deities. Having then offered with oblations etc. the devotee should surrender his mind alongwith his speech. Thus he attains auspicious cherished objects and one who desires the supreme bliss (mokṣārthī) shall attain the abode par excellence.

Thus concludes the fifteenth chapter named 'Triskandha Lakṣaṇa Yāga : Trikoṇa Bimba Lakṣaṇa' of the Pauṣkara Saṁhitā of the great Upaniṣad called Pāñcarātra.

Trikoṇa-bimba

Total area : $16 \times 16 = 256$ triang-units

No.	Part	Measurement	colours
1	Padmakṣetra	4×4 = 16	
2a	Pīṭha-gātra	5units (3+2)	Asita (black)
2b	Pīṭha-koṇa	6units (3+3)	Sita (white)
3	Vīthi	1 row	Raktāruṇa (Reddish orange)
4	Dvāra Kaṇṭha Upa-kaṇṭha	10 units (7+3) 3 units (2+1) 7 units (4+3)	Susita (intense white)
5	S'obhā	6units (1+5)	Pāṇḍu-rakta (whitish red)
6	Upadvāra Kaṇṭha Upakaṇṭha	10units(7+3) 3 units(2+1) 7 units(4+3)	Susita (intense white)
7	Koṇa	10units (4+6)	Asita (black)

Note : Unlike the conventional order of parts in the Padmodara maṇḍalas (1 to 25), this triangular design adopts an order from outside to inside for calculation of its parts. The triangles are counted according to their erect or inverse position technically termed as Agni-puree and Yoni consequently, these triangular units are viewed from outside for the determination of their shapes erect or inverse.

CHAPTER : SIXTEEN

KŪRMA-BIMBA-LAKṢANA (10×10=100)

(VS. 1 to 48)

O Brahman! Listen, I shall explain to you the yāga (maṇḍala design) having a tortoise at the centre (kūrmodara). This is the seventh maṇḍala of the composite diagram of nine maṇḍalas designed for the worship of Viṣṇu. The wheel (circle) meant for the tortoise design should always be drawn in the north-east corner (?) (aiśānyām diśi). It should also be coloured variously in various parts. Having divided the area tenfold, the cord should be stretched in such a way as to get as many as hundred square-divisions, O Brahman Thereafter one row of units situated in the eastern direction should be washed off beginning from the north-west and reaching the north east.(?). Having placed the cord at the central point and having stretched it gradually respectively to the third point on north and south and upto the vicinity of the cord(?). The intersecting point should be marked in the northern side at the fourth and the fifth division. In this way the demarcation of the back of the tortoise (pṛṣṭha-lāñchana) is achieved. Then at the joining point of the seventh and the central line, a cord should be placed and the marks are joined. Having then stretched the lines the shape of the tail (lāngūla) would be formed Half of the length of the tail should be measured for

the arms measuring from fifth to eighth divisions. Having stretched the three arms in the form of three Vedas Ṛk, Yajus and Sāma, the seventh line may be touched and having marked it, the fourth division from the centre may be joined Then a line should be drawn beginning with the end of the tail (pucchāgraka) upto the fourth division from the centre and eighth from the arm. Having done this, a mark should be made at the ear-region...(15 to 18). This is how the formation of the ears (karṇa-siddhi) is achieved Now listen to formation of the legs...(19 to 24). The knees are formed by taking half the measurement of the legs. The legs are to be drawn in the squares below the knees. (25 to 30) The formation of the legs and the knees is explained and now listen to the description of the mouth of the tortoise (31 to 35).

The mouth-portion is drawn in the upward region, by drawing semicircular arcs. The teeth, the tongue and the gums etc. are also to be drawn with the help of geometrical lines. The eyes are to be drawn with the help 1/4 lines. Beyond the eyes is the place for the ears. The details of the limbs are to be drawn meticulously. For instances, the nails of the feet and the alignment of the beautiful teeth, the length of the tongue-not much long nor too short, are to be observed carefully. The ears should resemble the leaf of the Badari-tree Having completed the shape of the tortoise, a lotus may be drawn inside the shape of the tortoise

at the central place. The area may be washed off omitting the limbs. This diagram should be filled with various colours. The residual areas upto the border may be coloured with whitish-red colour. This should be filled with lines bearing brighter colours.

The interspaces between the semi-circular arcs of the moon should be filled with white and black colours and the teeth of the tortoise should be coloured white. The tongue and the mouth should be coloured with the shade of the eves, i e orange red. The portions inside the teeth, i.e. the gums should be manifested withe red hue. The nostrils of the tortoise should be filled with black shade and the portion beyond the wall (kuḍyabāhya?) should be covered with the shade of the cat's eye gem (vaidūrya), i e. brownish colour. The vīthi or the passage should be coloured blue. The lotus should be filled as before. Having achieved this Lord Viṣṇu seated on the back of Garuda should be worshipped inside the lotus, with all grandeur. For the sake of achievement of prosperity and final emancipation.

Thus concludes the sixteenth chapter named 'Kūrma bimba lakṣaṇa" of the Pauṣkara Saṁhitā of the great Upaniṣad called Pāñcarātra.

*

CHAPTER : SEVENTEEN

SAṄKA-BIMBA-LAKṢAṆA

(V.S. 1 to 45)

O! Brahman; listen, I shall explain to you, the eighth maṇḍala called the great design called conch-hearted (S'aṅkhodara), for the purpose of worshipping Lord Nṛkesari (Narasiṁha). Having divided the ground into thirty, two equal divisions, on all sides, by drawing thirty three lines both-ways. This is the total of the lines and now listen to the total number of units. It is one thousand and twenty-four. At the centre of the diagram, a motif of the shape of the Pāñcajanya conch of fine description should be drawn. The lines may be drawn from east etc. up to north. Three semi-circular lines may be then drawn with a row below the middle line. A half moon shape should be made first in a position facing below O Pauṣkara. The ends at the east and west should be joined with the central line. This very procedure is to be followed in the formation of the told and untold motifs.

Clearcut lines may be drawn from north to south resembling a bridge (Setuvat). The east-west lines may be drawn outside the north-south lines. Then placing the cord in the eastern direction two peaks (s'ṛṅgadvaya) may be drawn. The third line may be drawn gradually tapering (laya). The mouth of the conch should be

drawn in such a way that the cavity should be as if capable of producing sound when infused with wind (V no. 11). Thereafter is to be accomplished the triad of worlds (bhuvanatraya = a triangle?). (V no. 12) Calculated from the centre at the fourth division on south, north and west respectively the line should be drawn touching the central point. A semi circular (ardhacandra) line should be drawn in the northern region (V. 13). A line should be drawn at the conjunction (sangama) counted near the sixth point from the centre and ninth in the south-north direction and it should be stretched upto eighth points (or either side). Similarly the fourteenth point in the south-north and ninth from the centre should be joined and should be carried upto the tenth point from the middle. Thereafter another cresent. Below the navel should be drawn a handle (karagraha) with fine shape (Vs. 27 to 29) I shall now explain how to draw the same. The seventh point from the middle and the fifteenth point from the arm should be joined with the central line and stretched upto the central line on the west. That line should be spread out so as to get the shape of the handle (pāṇigraha). Then the seventeenth point from the arm and eighth point from the column (stambha = madhya?) may be joined and then a group of cresents of the halfmoon should be drawn Their measurement should be proportionate to the area The semi circular lines may be drawn below the navel of the conch in such a way that

the cresent is neither too slender nor too broad• (a lotus motif may be drawn at the centre in an area measuring hundred units which should touch the triangular shape at the south and north points: bhuvana-traya saṁlagna V. 34). The mouth of the conch should be like half-moon cresent. The twin worlds (bhuvana-dvitaya) should respectively be of oval shape (v. 35) One unit should then be washed off inside and outside it (bahyābhyantara) so as to visualise clearly the centre of the square (V. 36) resembling the half-moon should be drawn in the northern region. Similarly sketching of the lines may be done in two ways: the fifteenth point in the south-north line and the twelth from the middle line may be joined and the meeting point may be stretched upto the middle point of the west. Again in the same manner three half-moon shapes may be drawn in the southern part· That is how the shape of the conch would materialise in the southern portion (V. 21)· Then the fifteenth point from the south and ninth from the middle should be conjoined and the line may be stretched towards the east· A mark resembling fish (matsya-lāñchana) should be drawn and the peak point so achieved may be joined with the peak point (s'ṛṅga) achieved earlier. Then taking fifteenth point from the arm (bāhupañcadas'a), and eighth point from the middle may be joined. This line may touch the fourteenth point from the arm and a mark may be made there. A half-moon shape facing downwards would be drawn near the two middle lines The northern

peak of it should then be joined with the peak point of the fish shape. With this procedure the curves of the navel of the conch (nābhyāvarta), would be clearly visible.

(VS. 37 to 45) If this maṇḍala is to be drawn without the composite structure (vyūha) then it should be equipped with the enclosure comprising entrances, offsets, recesses (dvāra, s'obha, and upas'obha) accommodated in four rows. Consequently, the conponent parts of the entrance: neck, etc. would be alloted two four six and eight (2+4+6+8) units and the offsets and recesses will have seven, five, three and one unit respectively taken from the four rows. The corner portions would be formed with as many as twenty eight (20+8) units. The eastern and the western entrances would be flanked by miniature offsets (kiñcit s'obhā) The remaining parts (entrances on southern and northern directions) would be continuous, i.e. without the kiñcit-s'obhās. The other parts: passages etc (vīthyādika) should be drawn beyond the group of circular lines (lupta-cakracaye). This diagram may then be supplied with colours. I shall explain its mode. The joining points of the demarcation lines should be filled with whitish orange. On all sides, the lines should be coloured with yellowish white. The lotus at the centre would be like the heart of a mirror (yel!owish?). The cavity at the mouth of the conch should be black.

The fine circular shapes of the conch should be filled with colours resembling the cat's eye-gem (vaidūrya) and black according to usual procedure (vidhivat) and free will (svecchayā). Having completed the motif thus, O Brahman! Lord Nṛkesari (Narasiṁha) may be worshipped at the heart of the conch, for the attainment of the beattitude followed by the fullfilment of all desires The devotee should resort to meditation for the purpose.

Thus concludes the seventeenth chapter named 'Sankha bimba lakṣaṇa' of the Pauṣkara Saṁhita of the great Upaniṣad called Pāñcarātra.

*

CHAPTER : EIGHTEEN

KALAS'A-BIMBA-LAKṢAṆA

I shall now explain to you the maṇḍala-diagrai having water pot at the centre (kalas'odara). In thi maṇḍala the worshippers worship the god possessin the sacrificial part (i.e. lord Varāha). Having divide the ground into forty equal divisions, lines may h drawn so as to get as many as one thousand and si hundred square-units. I have told the number of unit and I shall now tell the number of border lines. Thes are forty one, counted in east west and south nort directions. The twenty fifth point from the north t south and fifth point from the middle line may l joined and an arc may be drawn up to the seventeent point. From that spot, a half-moon-mark may l drawn in the northern direction. Then at the fifth poi from the middle and the ninth from the south nort line. One peak point of the half-moon may be joine

At the thirtythird point from the arm and fif from the middle, another peak point (sṛṅga) should l caught at the joint. Having placed the cord at the coi junction and stretching it upto the fourteenth poi from the middle and tenth from the joint This is t mark on the east explained to you and another in t west. I shall explain to you. At the eighth point frc the middle and having then stretched further from t

joint it should resemble the arrow near the second point. Being marked from it, the line should be joined with the other. When the two marks (lāñchana–dvitaya) are so achieved in this manner the mouth (beak) of the water-pot for the outlet of water would materialise in the shape of a trunk of elephant (kari-karākāra). A circle may be drawn in front of it. (V. 13 referring to mantra and vastra not clear): Then at the seventeenth point from the middle another cresent (ardha–candra) may be marked in the northern region. Thereafter at the fifth point from the middle and ninth in the south-north line one tip of the cresent may be caught at the joint. Then at the thirtythird point from the arm and fifth from the middle all the tips of the arc may be caught at the joint points. Having then demarcated the cresent shape, the body part of the pitcher (kalas'asya kumbha) would be formed. Thereafter the outlet of the water is to be formed. Then having joined the ninth point from the middle and seventeenth from the arm the line should be stretched to touch the fifth point from the middle. That line may be further carried to the conjunction of the fortyfirst point from the arm and ninth from the middle while demarcating the fish-mark (matsya-lāñchana). This mark is to be located in the western and north-western direction. Similar mark may be made in between the western and south-western direction. The support of the water-pitcher would be formed by taking the height of the neck (kaṇṭha-māna) (V. 20). Thereafter the neck may be

'drawn in an attractive and weighty (bhārayukta) form. Then at the tenth line from the middle and first from the north the line should be placed at the conjunction and carried forward to touch the eleventh point from the middle. Having marked it the line should be stretched upto the second point from the arm. Then the ninth point from the column (yūpa) and the second from the south-north line. Having made the communion it should be stretched to touch the tenth point from the middle. That line should resemble the fish-mark. Then at the ninth point from the middle and and third from the arm (?) (V. 25) a mark may be made at the joint. In this way the mouth of the pitcher takes shape (V. 25) Then the neck of the pitcher takes shape by taking the line on the conjunction of ninth point from the column and seventh point from the arm (stambhāt navama and bāhu saptama) and touching the fifth point from the middle. Similarly at the ninth and the third point from the arm may be joined and fish-mark may be made. The neck of the pitcher would thus be clearly visible with an eye (sāla-locana). The water channel (ambuvāha) of this pitcher may be drawn in the south-east corner by taking the thirtythird point from the arm and seventeenth from the middle. Having then drawn the line on the joint and taking it upto the fourteenth from the middle and tenth from the joint. The markings then may be started, by taking seventeenth line from the column and seventh from the arm. Having then drawn the line to join the points it should

be stretched upto the communion (sangama). Then at the third point of the arm and seventeenth from the middle (dhruva) the spot would be arrived by demarcation after joining the stretched cord. This is the first mark and second is to be told now. By taking the middle point of the above mentioned cord and eighth from the unit (aṁsa?) the line may be taken from the joint upto the second point (?) (V. 35 not clear). When the two marks are ready in this manner the outlet for water (jala-nirgama) resembling the trunk of an elephant belonging to the mouth of the water-pot takes shape (V. 36). A circular shape may be drawn above that in the upward part. This may be done with (recitation of) rucimantra or astra or the group of all the mantras V. 8 not clear) By the chanting of these mantras the aggressors upto the seven nether regions (sapta pātāla) are destroyed. This diagram of the water-pitcher is to be drawn here for the pacifition of all the defects in the ritual and this motif is not to be worshipped here (?) (V-40). The pair of lines situated in the mouth of the pot, south to north should be washed for the first ground (bhuvam). From the east side up to the other end. to circular lines may be drawn for the formation of the neck lines (kaṇṭhasūtra). At the centre of this diagram of the waterpot a lotus with eight petals may be drawn in a square measuring four-hundred (20 × 20) units. The remaining portion may be rubbed out. The outer parts: entrances etc. may be

drawn in three outer rows as in the case of the śaṅkha-diagram. For that purpose, two four and six units may be taken respectively for kaṇṭha, upakaṇṭha and ādhara of the entrances. Then for the offsets and recesses, one three and five units may be rubbed.

Then the group of offsets near the corners and adjacent to the inverse offsets is thus formed. All the parts are then filled with colours excluding the east-west-doors in the manner as follows.

1) The emblems with circumcircles and the petals should be filled with bright red colour (ujjvala-rakta-varṇa). (2) The interior should be smeared with golden hue (hemabhena tadantaram). (3) The circular lines marked the neck of the pitcher (kaṇṭhastha) should be filled respectively with black like royal stone, orange (aruṇa), and white (sita) (4) The circle above (outer) the lotus (jala-jāta) should be coloured like coral (vidruma), i.e. red orange.

Having coloured all the parts thus, lord Varāha should be worshipped at the centre of the square, by one who is desirous of the sovereignty of seven islands, or one who is desireless (niṣkāma) but afforaling (S'aktimān).

The designing of the motifs : circular etc (vṛt-tādi) at the centre (of nine maṇḍalas), is without the

nine altars but with the squares allotted for the formation of the lotuses. If however the circles etc. should be designed in one place, then the group of lotuses should be thereafter drawn inside those circles, O Brahman! Thereafter having taken note of the smallest motif, i.e. the lotus without encirclement (nirvṛti-paṅkaja), remaining set of lotuses may be drawn with equal (same) measurement. O lotus eyed one (Aravindākṣa)! I have explained to you all this since you have urged me so. This pattern of ritual comprising nine maṇḍalas at the centre (nava-maṇḍala-garbha) and comparable to a city endowed with nine gates is certainly beneficial to the devotees desirous of spiritual ascendance. Nothing else is superior to this. This is the prime of all the rituals of worship. It should be told to non-devotees, robs and one's enemies, aetheists, sinners and followers of alien convictions and those who have abandonned the prescribed ritual activities and haters of the Brahmin caste. This (path) should however be explained to others excluding the above mentioned ones, O Lord of the creatures (Prajāpati), namely the procedure of ritual pattern (yāga) comprising of nine constutents, i.e. maṇḍalas prescribed in the śāstras. Whosoever worships this pattern after duly sketching it, in accordance with his own capacity and financial ability, attains fruits alongwith prosperity here and hereafter. One who recites this achieves affluence of speech, forever. Whosoever happens to see this great ritual being worshipped only once his sins accummulated over hundred

embodiments whithers away. He attains bliss in due course at the end of his life. Therefore this yāga, i e. Navanābha-maṇḍala should be worshipped as per capacity or else witnessed without personally worshipping. The good acruring from this yāga would O Brahman endow the fruit of attainment of Brahman (Brahmaprāpti.)

Thus concludes the eighteenth chapter named "Kalasa bimba lakṣaṇa" of the Pauṣkara Saṁhitā of the great Upaniṣad called Pāñcarātra.

*

CHAPTER : NINTEEN

WORSHIP OF NINE-NAVEL-DIAGRAM

(VS. 1 to 140)

The Lotus-Born queried :

O Lord of Lakṣmī, kindly explain to me why very firm devotion in you diminishes?

Lord replied :-

Having resorted to whom (Lakṣmī) either by fraud or by sport, when my worthy abode is seen or worshipped or saluted from a distance, then. Lordship is attained over sovereign kings, O Lotus-Born, by desirous people and also the Lord, the Brahman, Nārāyaṇa incarnate is attained by them without right devotion and worship. O wise One, without much delay, such devotees become respectable to God (4c obscure). The Lord worshipped by those with devotional accomplish and propitiated in fire, they are also initiated with great devotion and they reach the status of reverence in this world. (1-5)

As long as a man, who has performed due worship of the deities : Brahmā, Sun, Rudra and also of the series of Siddhas, continues to dwell in his body, till then he gets its fruit and also listen to me about his achievement after liberation of soul (from the body). During life, he gets full span of life being free from

immature or accidental death. He remains free from disease, happy and contented, mighty and free from enemies; he gets affluence par excellance and lordship for all time. He obtains sons, wife and relatives and is endowed with servants, army and conveyance. He is bestowed with discrimination and dutifulness and goes to prosperity, from moment to moment. He performs great (maṇḍala) ritual just with contemplation. He gets wide fame and prospers with benevolent deeds (6-10).

Whatever inauspicious deed is accumulated to him through action, contemplation or speech, since the time of his childhood, goes to destruction instantly; what to talk of a person who is well-set on the righteous path and who is aiming at the fruit of the group of four life-missions (Dharma, Artha, Kāma and Mokṣa) and who is expert in all respect the members of his entire family, foregone, existing and the forthcoming, go to the world of Brahmā, even though they are doomed to hell (11-13).

After discarding the mortal body, this great soul endowed with (divine) body, has movement at free will, everywhere, like the Lord. He moves in aircrafts resplendent like moon and illuminating all the ten directions; he is being praised by the Gandharvas and is being sung by the Kinnaras and is being fanned by the nymphs on all sides with chowries. After having enjoyed

the accomplishments like atomic diminution (aṇimā) etc , he may voluntarily descend (on the earth) once again. Then, having resorted to sublimation of birth, on account of the influence of his past deeds is born in a family of saints and in the region of accomplished souls, which is marked by benevolence and is therefore auspicious, becomes endowed with wealth and talent and rightous valour. He is compassionate for the souls destined to worldly life and he enjoys unobjectionable worldly pleasures for the sake of welfare of others. He is always engrossed in the activity for knowledge, with his right reasoning : with his mind well-pleased, he remains in this worldly life, as long as he desires, his mind being free from attachment. In the end, having abandoned the body made of elements, stays like Lord Vāsudeva (14–20).

The Lord, even when worshipped only once in the prime maṇḍala with nine lotuses, and when the mantric power is generated and the pure lore is created, there appears the cosmic soul bearing the form of truth and bliss of the particular image with the help of the mantras which are not transmitted and which are free from impurities and which are illuminating the Brahman. For such a soul, who is endowed w'th the definite liberation from initial desire. (there is no re-birth in this world full of fear) (21–23).

The Lotus Born said :-

I want to know from you, O Lord, the characteristics of the mantras, called lore (Vidyā), belonging to the images which I have properly understood earlier. I want also to know the characteristics of the mantras which are illuminative of the Brahman and by which the formation of the lotuses is to be made and after the said formation of the lotuses is made, by which the worship in the great maṇḍala-ritual with nine lotuses is deemed to be solemnzed.

The venerable Lord said :-

In the central lotus, a group of nine words is prescribed : 1. named as bestower of all desires 2. resembling the stream of desires 3. having the majesty of great group 4. of the form of resort made of the sacred place 5. having principles as embrio 6. the seed of the world 7. great soul (kṣārate ka...obscure) 8. of the nature of the lore 9 all that is unmanifest. The verbal Brahman is indeed incomprehensible. It is the Lord (..?) (in the second lotus?) (24-28).

In the third lotus, O Lotus-Born, the step on the staircase of Brahman is the multiform Nature with primordial matter (pradhāna as the substratum) (9).

In the fourth lotus which is full of Cosmic Illusion, the set of words prescribed is : the object of the

accomplishment of intention, and then the illuminator of the objects in the universe, beyond destruction of great wisdom, from whom the eightfold manifestations emenating from the Vyūhas take place. In the fifth i.e. the next lotus Lotus-Born, the epithets to be inscribed are : Secret One, directly perceptible, formless, support of all, abode of happiness, guardian of creatures, armour of the souls, the group of eight (senses) in the subtle body, and all-surpassing (30-32).

In the sixth lotus (spaṣṭe = ṣaṣṭe? , the following are the names to be written : uprise of rightousness, fullfiller of all desires (Pūrakaḥ = ?pūraka), (cosmic) measurement, of the cosmic form. In the next, i.e. seventh lotus, the assigned epithets are : eternal, yet incomplete, auspicious, resort of the fortune of all, (sarvabhagāspada), having multiple forms beginning with verbal ones; then O Lotus-Born, the source and the sentiant Brahman. In the eighth lotus the epithets are in the serial order : manifest and unmanifest, Delusion, lore, enhancer of the manifest (world), having unbroken continuity from the beginning. In the last, i.e. ninth lotus the epithets are: past, continuing and prospective expanded in measurement, marked by great sphere and great cyclonic rotations and ultimately bestower of the fruit of the accomplishment for the accomplisher. Thus is explained or revealed, the nature of the phrases of the mantric course of lores (33-37). Now listen to the characteristics of the seat of Brahman : divided

only once, existant Brahman, firmly established, un-beaten, greatly ornamented, bliss, holding the letter 'om', unborn, complete with six attributes, incomprehensible, marvalous, pure and simple, omnopotent, not scattered, suprapacific, the doyen of personofied beings, eternal unagitated, lord of all, beyond modifications, beyond attachment, of one's own nature, of the nature of exis tance and lustre, waveless, marked by three petalled lotus (?), receptable, unparalleed, marked with profused light, unsteady, immortal, beyond comprehension, infinite, of the form of consciousness, swan, (hansa = so' ham, i e. It is I) and then immutable, beyond logic, residing in secret, unsoiled, without yonder limit, existing and augmenting, manifest through space and time and within the cognizable range of the intellect of sentient reason; (43 a misfit. Hence exchanged with 32b describing fifth lotus.) having the eyes like the white lotus, who has attained total knowledge, perfect free from the (three) attributes (sattva, rajas, tamas) (38–43).

Spotless, having no desires, object of knowledge having unlimited support, ever in bliss, free from calamities (āpatīhīni = ?āpattihīna), the seed-destroyer (bījahan), having no escape beyond (apalāyana), infinite, all-confining, knowledge, object of knowledge, ever-continuing, marked by enhancement, yakṣa?, bliss par excellance, resplendent, having motion at own free will, lustre, ever-contented, free from attachment) (nirabjaja = nirañjana), the lord of the world, one who

cannot be located, supra-pacific, the great master, non-vibrating, beyond alternative (primordial) waters, great rightousness, great thought; thus are revealed the characteristics of the terms of Brahman, by remembering or worshipping or comprehending (vā taiḥ = jñātaiḥ?) which a man attains Brahman (44–47½).

The Lotus-Born asked :–

(O Lord) some images are said earlier to have lost fruit-yielding faculty. Now what is the purpose-serving significance of these two sets of mantras in this context?

The venerable Lord replied : -

Of the image, which is installed after ploughing the land etc, and equipped with the technological knowledge, or alternatively of the image arising out of mere lotus-diagram, the accomplishment of the knowledge is by ritual principles unaccompanied by aspiration for fruit. The aspirant may attain the abode of the Lord after laying down the mortal body (48-50).

The ritual action is twofold : of activation and of renunciation, O Lotus-Born. Those who are given to material pleasures alone get achievement through the conduct of activation and then being satiated with sensual enjoyments, they do their conduct through renunciation. One ever attains success with the fruition of mastery over six divine attributes (ṣaḍguṇaiś'varya-phala). Those fruits are always with those O Lotus-

Born, having pure devotion and who have purified their devotion with the mantras belonging to the lores (pertaining to lotuses) and those pertaining to sublime Brahman. The mantras are yielding activational fruit, with which the lores are ritualised (tapacaryate = ? tūpacaryate); but one who desires fruit with pure action alone, in his case listen to as to how it is to be performed after constructing the substratum and the object assuming the substratum. (?) Having designed the series of lotuses with the help of feet (stalks?) entitled 'bestower of all desires' etc. and having formed pericarps etc. (56 obscure), and having designed the set of nine feet or pedastals on the platform (?) at the centre, one may thereafter assign nine lotuses in each design eight surrounding the central beginning with the lotus in the east and ending with donein the north east. Each set of nine lotuses with the pericarps etc. is drawn on the footing, corresponding to the presiding deity. Having thus always drawn the lotus design permeated with the mantric code called Vidyā, for the worship of deity intended for material enjoyment and spiritual liberation, the deity is worshipped, presently for the ritual meant for material fruit, in the order of worship of the square footings, with the units designating the existant Brahman, having division once only, with the help of offering of water and flowers etc. accompanied by the uttering of the mantras beginning with 'om' and ending in salutation (51–60).

Now its nature is being explained in serial order from the beginning. Having assigned the eastern base after the completion of the central lotus drawn in the centre. Thereafter the lotus-petal situated in the south-east is to be worshipped. The mode of changing over is not exactly similar to the rotational mode explained earlier (?) (61–62)

Herein also one should take resort to the eastern portion which is ever-accomplished, for the sake of the best worship always of the lotuses and the lotus petals. Thereafter having invoked the deity to descend and having worshipped the images of one's own preference: single image, twin images or triplet-images, one may commence the worship by allotment of the mantric principles, beginning with the lotus at the centre and continuing upto the lotus in the north east corner. The assignment of the mantras beginning with 'oṁkāra' and ending with 'svāhā', commencing from the central lotus onwards and beginning with the pericarp and then proceeding with the petal in front of the image and then continuing from east in the clockwise direction, it should cover the group of eight lotuses in this very manner. O Lotus-Born (63–67).

One should complete outer design according to the central lotus diagram. One should contemplate the central image as all pervasive and having eyes and faces on all sides, it may be suitably placed somewhere

in the centre. The other images should be invoked and placed facing it. Thereafter, when the time of worship occurs, one should perform the rite called pro-orientation (sammukhīkaraṇa) alongwith the self, O Lotus-Born, in order of each respective image (68–70) (The ritual involves invocation of the central image to face the particular image in east, southeast etc. at the time of their respective worships).

Thus is explained the mantric assignment and worship prescribed for the motivated devotees. But the aspirant who desires for supreme beatitude (kaivalya) should perform the ritual with the phrases and mantras which are called lore (vidyā); for that he should design the images embodied in the lotuses arranged in the order of (cosmic) involution, leading to the path of liberation. Then one should duly perform the worship and also offer adorations to the host of images. Again one should do the worship accompanied with the Brahmic (set of) mantras beginning with the central lotus But with the rotation marked by involution (reverse order?). Now listen to its characteristic mode; O Lotus-Born, one should take up the entire aforesaid set of procedure with all details but in reverse order (71–74½).

The Lotus-Born asked :-

The best type of maṇḍalas : the nine-lotus maṇḍala alongwith its motif was earlier explained to

be meant for the worship of nine images: Vāsudeva etc. Now please instruct me as to how the worship of the nine lotuses is to be conducted, when there are one, two, three, four and five images of the fire which is carried and placed inside the diagram as per prescription.

The Venerable Lord explained :-

Whatever has been explained to you the nine lotus maṇḍala-design accompanied with the motifs, altars etc , the nine images alongwith their subordinates and surrounding deities are to be installed in those diagrams each by turn. Having sketched a maṇḍala with nine lotuses coextensive with one's monetary affording capacity, embellished with motifs, altars, entrances, nine in number, (?) encircled with a circle having lines cf demarcation or else without any of these parts (if one cannot afford), it should be worshipped with both the categories of mantras, namely, Vidyā and Brahma The lotus is the support for the images of the categories of single image etc., O Twice-Born; the same is to be extended over for the august installation especially of the nine images.

The Lotus Born asked :-

I have known before and herein, the fixation of the nine images and the rest from single image upto eight images. Now tell me, O Universal Lord, the assignment of mantras (75–81½).

The Venerable Lord said :-

In the case of mono-iconic images, the image should be assigned to the pericarps of all the nine lotuses and its six limbs should be assigned to the petals of the nine lotuses respectively Then in the case of bi-iconic images, the first should be set in the pericarp of the central lotus and the second image should be set respectively in all the rest of the eight lotus-pericarps (the limbs are presumed to be assigned to petals). Then, in respect of the tri iconic images, (the first having been assigned in the central lotus,) the second one having been placed in the (lotuses in) four directions, the third image should be set in the four sub-directions. The assignment regarding the quadri-iconic images, should be as follows : (the first image being presumed to be set in the central lotus) the second one should be assigned to the lotuses in the east-west-directional lotuses. The third image should be placed in the south-north- directional lotuses and the fourth (caturdhā = ? caturtham) should be placed in the (four) corners. In respect of the penta-iconic image-pattern, (the first image having been placed in the central lotus,) the second one should be placed in the pair of lotuses in east and south-east, the third one should be set in the southern southwestern lotuses and the fourth in the west and north-west and the fifth in the northern and north-eastern lotus respectively (82- 6).

In respect of hexa-iconic pattern, (after the

placing of first image in the central lotus,) the second one should be placed in the north-eastern lotus and then the third one is to be placed on the lotuses in the east and the north and (the fourth in the south-eastern and north-western lotuses. The fifth image should occupy (the lotuses in west and south and the sixth image should occupy (the lotus in) the south-west. In the case of septa-iconic pattern, (the first image to be placed in the central lotus and then) the second one is to be placed in the lotuses situated in the north-east and east. The third one should be assigned to (the lotus in) the south-east region and the fourth one in the southern lotus. The fifth one is to be assigned, O Lotus-born, to the lotuses in the south-west and west. The remaining (two) images (mūrtīḥ = ? mūrti) should be placed in north-western and northern lotuses respectively. Thereafter in the octa-iconic pattern, O Lotus-born, (having placed the first image in the central lotus, (the second, third and the fourth) should respectively be placed in north-eastern, eastern and south-eastern lotuses and the (fifth, sixth and seventh) should be placed in (the lotuses in) south-west, west and north-west respectively. (dvaye'nile...obscure) The eighth image should then be placed in north and south. Having adopted the assignment of squares said herein which is twofold, one may worship the mantra which is assigned through meditation and accompanied with its pervasive scope. One attains Brahman (śaśi?) one's own favoured (svāduṣṭāt = ?svād-iṣṭāt) desideratum.

This is narrated in brief, the adoration of images in general. Now I shall explain the special assignment (of images) in the maṇḍala diagram of nine constituents (navātvani = ? navātmni) separated by sacred corridors (87–93½).

O Lotus-Born, having assigned the premier image in the centre on the top of the pericarp (koṭara = hollow = pericarp?), one may place the group of subsidiaries of Him in their own places (petals?). Thereafter the deities Sankarṣaṇa etc. should be respectively worshipped in the eight lotuses (patra = ?padma) One may worship Lord Saṅkarṣaṇa on the top of the pericarp (svordhva?) of the eastern lotus, O Twice-Born. Then the rest of the septad of images should be so arranged to begin with Vāsudeva and should be worshipped in the eight lotuses (patrāṣṭaka = padmāṣṭaka) in the enclosure (the eight lotuses include the one alotted to Saṅkarasaṇa). The group of (seven) images should be respectively worshipped to conclude with Varāha (94–97).

However having placed the first image of that mantric incarnation of the magnanimous Soul cumulatively like the banner of the palm-tree, one may place the group of nine images (koṭarāya, vaśa, ocche etc. obscure) For the sake of the obtaining of the fruit of all desires in the case of those who are scared by the fear of worldly life (saṁsārabhayabhītan–tu =

tānām?), the worship of the deities should be in reverse order of the squares, of whatever is prescribed earlier, i.e. beginning from Varāha and reaching Vāsudeva It is as per the fruit aspired for (98–100).

This being the common course (gagana = ? gamana) of the images of the fundamental mantra, the body-assignment of the images is to be obtained as per the group of limbs. In the case of the uncommon or special arrangement of these images the assignment of the garlands (of lotuses) is to be done first and then five, seven, and three (tṛtīya = ? tṛtaya) having been placed, twentytwo, five and seven should be placed(?). Therein, the first embodies lustre, and has formed and it is supreme and denotated by name and (form fit for) meditation. The other one which is in one's own individual self-lotus marked by singular petal (ekapadma? ekapatra) O Lotus-Born. This is to be alternatively placed and worshipped while being visualised by various meditations through the employment of the assignment of lo'us in which the petals are not obvious. The assignment of the mantric Lord endowed with limbs and the image for assignment of evolution, maintenance and disolution, is visualised twofold. The first one is for the permanent fruition of the rituals beginning with worship. The assignment of the image is prescribed first from the principal and subsidiary group, from which they are yielding fruit of six divine attributes (jñana etc), to the connaisseurs of mantras. They

grant to the magnanimous souls, the auxiliary fri
beginning with atomicity (aṇiman) etc. Whatever fr
which is arising out of the attributes of the Lord
mantras but indistinct from the images is bestowed
their limbs which is again indistinct, O Lotus-Bo
The exteriority, at times resorted by the images for
sake of existance is meant for the sake of favour to
devotees aspiring for the material prosperity and sp
ritual liberation. However the interiority is self-adop
in the case of the devotees involved in mundane life,
Wise One, for the sake of tranquilisation of their l
in flux. Having thus made the assignment and havi
performed the worship piloted by devotion, now list
to me while I am narrating the special worship (1
111½).

One may worship with offerings made of go
silver and pure golden lotuses embellished with t
gems like ruby, saphire, diamond, cat's eye ger
classical coral, the great pearl etc (santicch = ?santa
and then with other very auspicious flowers blossomi
in respective seasons. Thereafter, one may worship t
Lord seated in the heart of the nine lotuses, with su
lime devotion by offering Him various perfumes havi
the fragrance of snow (tuṣāra = ? camphor) salt anth
(?), the orange-red (sandal?) of the Malaya mounta
sweet incenses rich garments, cosmetics, (ornamen
like) armlets, braceltes, ornate crowns and bangles
also very precious and shining garlands, rings a

anklets. One may also adore Lord Hari with (such offerings as) fans chowries, parasols, mirrors, beddings. banners bells tagged with tinny bells and white umbrellas and canopies. multicolour banners, crescents, fine fountains, bulls, horses, elephants and carriages in large number with plenty of decorations, pedestals with steps (= pratigraha?) sandals and shoes and with non-intermittant big lamps fuelled with ghee (11 -119).

Worship should be offered to the Lord who is unborn and undecaying, with mind purified by faith, with (offerings :) white flower-garlands and then with offering of honey, with divine dishes made of holy fruits arising in all the six seasons, with drinks which are holy, cool, sweet and fragrant with twin smells(?), so also with several eatables mixed with pieces of gur, ghee and milk-preparations, mango-juices and boiled milk (120-122).

Having thereafter placed flat vessles made of gold, silver and copper filled with gold (?), sesamum, quality-rice, and other tasty cereal, and completely filled with fruits, one may offer beetle richly fragrant with clove, takkola, cardimum, bark (tvac?) camphor, jāti and beetle nut, in the end with salutation to the Lord of the universe (123-125).

One may lead the lotus-eyed eternal Lord to full contentment with musical tunes on various special

instruments and with dance and songs and ballads. One should prepare (for god) whatever is cherished the most, and pleasure-giving to mind and whichever is not averse to it (126-127).

(one may pray to god as under :) 'O Lord Janārdana, manifested in the form of mantra and residing in the midst of the water-jar and the mystic diagram, now for the sake of thy propitiation, I worship you with gifts of gold etc.' (128).

One may worship accordingly with pure inner self in this nine-lotus-maṇḍala diagram embodying every thing from Brahman to the world etc. (129).

(130-131 obscure...)

O Twice-Born, the circles sanctified with the mantras far from it (diagram) above the boon-bestowing maṇḍala named Kīrtinātha, the accomplished souls go over alongw.th all the mantric lords. So also all the celetial globes and the lords of the globes, having bowed down and having praised the Lord, accompanied by other lords (?), the deities, the Vasus, the sadhyas, the fires and the winds and the ancillaries like kuṭya (?), the Time-incorporating past, future and present, the stars and the planets, the constellations and all the planets, the suns the offsprings of the wind, the Rudras, the mortals, the twin As'vina deities, the Vis'vadevas, the seven sages star, the manes, the sages

as also the Gandharvas, the nymphs, the Kinnaras and Cāraṇas and the snakes, the gods, the lores, the Manus, the oblatory invocation, the wife of Fire, the accom- plished souls, the oblation meant for the manes, the stationary stars, the rightousness, the goddess of lear- ning, the Soma, the heaven, the protectors of creatures, the epochs, the Vedic hymns incorporating ṛks and sāmans, the celetial globs and the ten directions, the islands, the rivers, (tadasthitvā?) the earth surrounded by oceans, the mountains, the trees, the creepers, all the liquids and vegetations, all the sacred places and shrines, several yogic seats (yogapīṭhāni), the cows milking nector, and whatever is movable and immova- ble should all be propitiated, one by one, in due order, with proclaimation of own name and accompanied by inclusion of Oṁkāra and salutation for the sake of obtaining material enjoyment and spiritual absoluteness (132-140).

Thus concludes the ninteenth chapter named the 'worship of nine-navel-diagram' of the Pauṣkara Saṁhitā of the great Upaniṣad called Pāñcarātra.

CHAPTER : TWENTY

WORSHIP OF VISVAKSENA

(VS. 1 to 121)

Revered Lord said :

When the Mantras are worshipped and specially propitiated, and those are assigned to the given abodes, then, Oh doyen of the Twice-born, having completed the worship of the group-leader named Viṣvaksena, with whatever procedure is observed in the canons, and having Him propitiated and bid farewell, then one may partake from the holy pot for water-offering (arghya). for the sake of the fullfilment of one's cherished objects alongwith the livelihood (Vṛtti?).

The Lotus-born said :-

O Lord! why did you call Lord Viṣvaksena to be the root-cause of annihilation of the chiefs of calamities and how is he to be worshipped? Lord (Viṣṇu) has resorted to the Serpent-bed (during the four months of the rainy season conventionally called Cāturmāsya), and (tell me) as to what favour, he would do when so propitiated (1-5).

The Lord said :-

There are several obstacles creating hurdles for the pious duties of the house-holders which push away,

I think, the good merit of the ritual of Maṇḍala-worship. Those obstacles which are barriers for the high enthusiasum when the Maṇḍala worship commences, all whither away, being fear-stricken, by the flames of the (Sudars'ana) wheel. And there is no scope for them during the course of ritual due to the assaulting power of (Sudars'ana). Where is then the flaw and also where is the scope for Vināyaka, the Lord of obstacles? The petty obstacles intent upon creating breaches in the routine of the ritual they are waiting for the time of fruition while they are conquered from outside or outworldly (6-9).

O Twice-born, one gets one's own alotted fruit of multiple character presently due to the deeds accumulated in the past as a follow up afterwards. In order to give protection to it one has to offer worship to Lord Viṣvaksena immediately at the time of conclusion of Maṇḍala-worship on the second day thereafter. One has to offer the worship for obtaining the fruit, having made one's mind unperturbed, with the help of the remnants of the ritual of Maṇḍala-worship like offering of the seat, by offering the water and containing all the courses like costumes etc , with the food-offering like honey etc. offered to the main deity and then by the residual offering after giving to the Brahmins and thereafter shared by oneself, similarly by the food-offering with another menu offered next day embellished by heating by addition of sweets and ghee. Having

offered all these (to the deity) inside the Maṇḍala-diagram, O Lotus-Born, one may contemplate the group of five or nine divinities embodying Dharma etc. upto Ananta the primordial serpent (S'eṣa) or else one may contemplate upon the primordial lotus covered by the quality of Satva, the pure conciousness. One may thereafter duly worship the Lord Viṣvaksena in the north-east or northern direction or the square-diagram bereft of entrances and offsets, at the same adorned by the triple lines (surrounding the diagram) situated in the lotus endowed with eight petals contained in half arch of the moon, the Lord who is commissioned (for dis-pelling) of the obstacles, by Lord Acyuta Himself (10-18).

The aspirant whosoever worships Him duly, having taken bath earlier, utilising the relevant mantras. One may then having washed hands and feet and having sipped water, should do the assignment of mantras alongwith their presiding deities on one's body, through tranquillisation of senses (19-20), and thereby having purified one's body. Then again, having assigned the mantras on the six limbs of one's body and on the fingers as well, and thereafter, having impelled the Lord, the abode of bliss, to descend as before, and having worshipped him in the heart-lotus, in the contemplative impartite form. He should thereupon be worshipped externally, having contemplated to have gone out He should be visualised as follows : having

the complexion of tender Dūrvā grass and bearing a slight yellowish lustre; having four moulers, four arms, four testicles and four gaits (?). He is seen to be full-fledged-bodied with lion-shoulders and broad chest-region; He is adorned with the navel-cavity having clockwise deppression. He should be visualised as having knee long arms, bearing charm and having the matted hair like tawney flames. He (i.e. Viṣvaksena) is to be seen as having eyes and the chin glowing like molten gold and having broad nose (21-25).

He is seen adorned with a row of white and long nails and with curved brows; He is to have a garland of pearls with embelishment of magnificient jewel at the centre He should be made to have the auspicious emblem of S'rīvatsa on the right half of His body; and at the centre of it, a lotus-pond (? 27B obscure) He should have His twin sacred thread, going round the navel in clockwise way He should have enlarged cheeks and face. His entire body should be covered with hair resembling reddish orange Kiṁs'uka flower. He should be endowed with a pair of ears enriched with rings of ruby and which are charming, long, broad and tall. He should be adorned with a lofty crown and necklaces etc. (26-30).

He should have His glances slightly raised and obliquely cast. He has the teeth resembling the Jasmine (flower) and the moon; and his face is bearing a light

smile· He should be mild by temparament and turned reddish due to mock-anger even though pure bynature. He is in a standing posture with one of his foot in a graceful stepping out gesture. He is meditating upon the Supreme Resort at His own inner self· He is seento be bending the three creeperlike fingers upto the little finger by the thumb and holding one errect and placed on the nose. He should be accompanied with this fingure-gesture causing fear to calamities faced by the good people. He is holding in his hands: wheel (a part of a charriot) and a conch and also a club in a hanging position; He has His fourth hand in a daunting gesture at the same time, placed on the plank of the hip· One may worship the god bearing such a form and of miraculous valour, visualising Him to be present in the midst of the pericarp of a lotus (31–37).

The meditation on the subordinate deities, like the series of mantras from that of the heart to that of the mouth, should be done on the interior of the lotus-petals, excepting the divine lustre of the source (i e. tha of Viṣvaksena), and bearing the complexion: white etc. (red, yellow and black)· The first quadruple is: 1· The Elephant-faced God, 2. Jayatsena or the army-conquerer, · Hari-vaktra or Lion-faced and powerful God and 4. The God entitled Kālaprakṛti or of the nature of the Death, O Lotus-born! All these four, regal chieftains are endowed with gigantic bodies and

ever attentive of His orders and bearing the white chowries aloft (38–40).

One may place, those who are the chief lords of the calamities such as Vināyaka etc, on the north-east etc. corners outside the lotus-area assigned to the above group-chieftains. They should look towards their Lord and should take up position akin to him, i.e. standing posture. They should the same weapons in hands but not the same gesture. The meditative body-forms are, however, apart which please listen to. Gajānana is fearful, assuming the mouth (trunk) of the elephant, having four molars and three eyes, having conchlike neck, four arms and lustre of million full moons (41–44).

Adorned with garland, anccklets, armlets, girdle and a necklace, embellished with various garlands, perfumes and dresses, and having unparalelled valour; Gajāna or the elephant headed god should be thus meditated upon. Jayatsena should then be memorised as having great horse-head and having the lustre of mountain of red lotus colour, having eyes resembling the moulten gold and possessing the multiple marvelous valour. Thereafter, one may meditate upon the lion-headed god with his head strewn over with manes, having the complexion of intensely heated gold, and having dreadfully roaring resonance; he should bear the contenance of the king of beasts i.e. lion and he

should exhibit the velocity of the wind blowing at the time of the epoch end. The attendant named Kālaprakṛti should be imagined as resembling the mountain of collyrium having his mouth dreadfully exhibiting molars and having tawney beard and eyes; wearing fish shaped earrings and having fishlike tapering nose. All these regal chieftains of groups of attendants are endowed with qualities of great persons completely from feet upto the neck Whatever ornamental item is left out should be imagined for the rest of the three as described in the case of the first (46-51).

The adoration of all these should be conducted, O Lotus-born! with a mantra incorporating the name of the particular deity, at the same time beginning with 'om'kāra and ending in the term 'namaḥ' indicating obeissance, for attainment of various spiritual masteries (52).

The Lotus-born interrogated :-

Who is this god wielding unparalelled prowess, scared by whom, the hurdles capable of uprooting the three worlds, flee away from a distance just by His winking of the eye?

The Lord responded :-

He is that very manifestation of the Lord with fourfold Self (or in the fourth or trance-state) named

as Kāla–Vais'vānara or the 'epoch-ending fire' widely reputed O Twice-born! as God Viṣvaksena. He is present with the performers of the Vedic sacrifices in different roles : Āhavanīya etc. (i.e. the three sacred fires including Gārhapatya and Tretā who satiates the whole by consuming the oblation fallen (in fire) or sanctified by Ṛgvedic chants Thus having obtained the mantra-sanctified oblation offered to Fire-god, from the sacrifice which is pure. Brahmanic and full of chants, He apportions the oblations instantly amongst the uninvoked gods residing in all the worlds, with a desire to procure their favour (53-57).

The Lotus-Born interrogated :-

O Lord! Of all the mantric images. you have prescribed one single image as the principal and par excellence called Vāsudeva, and also prescribed the worship of Viṣvaksena out of the material remaining after offering to Vāsudeva, Now O Lord! do explain to me as to whether separate/separate worship in the case of the images is efficatious. Alternatively, should the worship of the group of mantras (yantra? mantra) may be conducted as per the distinction of Lord's fourfold manifestation into Vyūhas and depending on mutual subserviences, as per time-schedule, one may conduct the worship with flowers etc. offered to any of the three mantric images.

The Venerable Lord Replied :-

At all places and at all times, the supremacy of the mantric Lord who is the giver of supreme beattitude, who precedes all and is so adorable, and is at the centre, of loud utterance of mantras, is established due to His chief position in the matter of rituals and also due to the apportionment of the divine presence and of the functional obligations The high exalted state of the mantras, the mantric images and the quadruple manifestations, O Lotus-Born, and also of the principles (=25) is merely attributive, as exemplified (in philosophy). None is supreme in real connotation (58-64).

Leaving aside Lord Vāsudeva form, the three other forms ending with the Cosmic Superintendent i e. Aniruddha, which is ever-active is rather different from the Highest Truth; the quadruple manifestation of that which is characterised by the function of Cosmic creation and dissolution, exhibits equality in spite of distinction which is like a leaf, envelopped under the superintendence of the Brahman, forever (65-66).

In your mind, (O Lotus-born), which is characterised by entire set of six qualities (=jñāna, bala, ais'varya, vīrya, s'akti and tejas) wherever there is scope for obstacles right from the time of commencement (of the creation) upto the time of assimilation (?), it is never a true lore. Wherein the entire pantheon

of Vibhava-deities stays aloof at the time of the worship, there over, what is to be talked of Indra and other deities? (...?) By rule there exists an inherent link which grants 'be-attitude' which is without being desired, and which is fundamentally affixed in Brahman and totally free from all other (objects), no worship is prescribed for that highest divine manifestation, O Twice-born! This worship has slight attachment to lores and hardly to deities (?) Similarly it is with Viṣvaksena surrounded by a troup of attendants. The ever-alert worship is fetching all accomplishments from this more sublime and subtle manifestation which is endowed with image form. In case, a single (Vyūha) deity is, or twin or triple is worshipped for the attainment of cherished objects like emancipation with a notion of distinction, O Twice-born! There will not accrue the accomplishment in the absence of the ritual items like assignment of mantras and ending in the worship of the enemy of calamities, (ie. Viṣvaksena), the accomplishment which is achievable only by epoch-long Vedic sacrifice (67-74).

The Lotus-born said :-

I desire to know from you now the difference : eternal, arisen etc. of the triplet of the Vyūha-manifestations which is perennial (75).

The Venerable Lord said :-

The first form of the Vyūha triad is what could

be described as unparalleled and supra sensory and of the nature of tranquil bliss par excellence and ever arisen. It possesses the lustre of a million full moons coupled with a pile of lightning and suns and fires. The second manifestation is called subtle which arises and sets. All these manifestations are separate from each other in respect of emblems, garments complexions etc. They are free from the impurities like diseases etc ; their fulfilment is time-bound; they are characterised by birth or origination and destined disappearance and merger in to the highest abode of quietude in the sky of non-creation.

The Lotus-born said :-

You have told about the worship of Viṣvaksena etc. ...the deities which destroy the calamities (76-80).

Therefore one who gives to others or consumes himself or one a wretched person disregards (the offerings to Viṣvaksena), that wretched one is destined to hell. His retinue is also to be worshipped along with their Lord, O Lotus-born, according to the administrative convention of ritual offered with devotion of Him who is having multiple forms especially with regard to the food mixed with curds and which is explained herewith.

The Lotus-born said :-

O Lord, what is said to be the material offered to God and what is the food offered to the attendent

deities and what is prohibited for the devotees, O affectionate for devotees? (81-84).

The Venerable Lord said :-

whatever exists in the store including leaves and and ornaments etc· which is

The Venerable Lord said :-

The property belonging to the deity covers whatever is contained in the store (room or store-house of a temple) including leaf-ornaments (of gold etc·), and which is attached to the installed idol (=Bhava-mūrti) or whatever is present in its (i.e. of the temple) shop at some distance, owing to My grace (approval), which please note. Besides the cows, elephants etc. within the range of the boundries of the town or the city (owned by the deity?) and the paddy crop, sugar-cane, flowers etc· and maid servants and male servants, family members and relatives including sons as well as domesticated cattle and the trade connected with all these characterise the property of the deity (85-87).

In case some appropriation is in contravention of the above, then it may impose sin even to the accomplished souls Hence it should be meticulously avoided even when offered (to the deity) by oneself or by others. It not only incurs sin, but in fact, it leads to unending hell· Therefore, whatever accumulation has commenced earlier, and affixed in the temple-enshrinement· should

be meticulously, so that would enhance. A king obtains very great blame by failing to continue whatever (charity) has already begun in Vaiṣṇava temples. However, a king attains wide fame in his kingdom and also undecaying happiness, by maintenance of the tradition commenced early.

The Lotus-born enquired :–

O Lord of the world, You have prescribed earlier partaking as well as distribution of the food offered to God; how come its prohibition is being proclaimed now? (88-92).

The Venerable Lord explained :–

The 'food of the deity' is said to be so which is first prepared for the sake of ritual of worship of the deities, deliberately, till the time of its (actual) offering. Its otherwise consumption, if done by temptation or delusion, O Twice-born, then the purification of that man is achieved only by full performance of hundred atonements. Its consumption, however, at the conclusion of the offering with appropriate mantras by the worshipers free from the sense of ego, becomes, O excellent amongst worshipers, all-purifier, holy, meritorious, endowing purity and enhancement of wealth and welfare. Even though the partaking of the offered food is always permitted for preceptors and other devotees, in principle, O Lotus-born, yet it is prohibited

for the aspirants without offering salutation, during routine and occasional worship, excepting (of course) the garment

The Lotus-born queried :-

O Lord, I have a great doubt as to why the offerring sanctified by mantras is prohibited for the aspirant; for what reason is it so? (93-98).

The Venerable Lord explained :-

Not even a flower should be ever taken without being prayed for; it should however be accepted with a mantra (...?) The preceptor should offer prayers again and again to the Lord of the mantras in respect of all the offerings and the items offered with devotion (99-100).

He (the preceptor) is not liable for blame due to his being independant in all respects just as a minister is, in respect of all interim assignments, since he is deputed for a perticular service upto materialisation of the result In the same way the Lord of the mantras does not see any objection in the case of a preceptor (101-102).

He ought not make any request to the king, even for petty desires, since he would give, of His own, if he is pleased and satisfied. Likewise the devotee who is wise, should accept the gift as devine favour felicita-

ting it with bowed head and should not deem it as his right (nābhikuryāt = nādhikuryāt?), being earnest on a greater cherished fruit. In this way an aspirant who is devoted to the vow of the mantra and who practices it, attain accomplishment soon, due to the favour of the mantric idol (103–105).

The Lotus-Born asked :–

The apportionment of the offering made to the adorable mantric deity is understood (by me), O Lord of the Cosmos However what is the distribution of the remainder ? (106)

The Venerable Lord said :-

Whatever is offered to the presiding deity of various parts of the maṇḍalas including the powers presiding over the outer supports and also whatever is offered to the preceptor and to the Lord of Time, according to one's affording capacity, should be distributed to the bachalor students and to the dedicated devotees. Then whatever is offered to the deities of the mantras, pertaining to the limbs, beginning from heart and ending with eyes and also whatever is offered to the consort–deities like S'rī etc. and also to the mantric images of the fourfold manifestation of Viṣṇu is allotted to the disciples belonging to the class of foster-sons (Pautraka), always during the ritual of donation. Thereafter, whatever is offered to the class of devine

weapons : disc etc. and also to the mantric implements brought in the place of offering; similarly whatever is said to be offered to the group of attendants the deities of the quarters, the deities of the missiles and the attendant-deities flanking the doors and the to the locational deities, all that should be distributed amongst the Vaiṣṇavas belonging to the perticular sacred place. This is prescribed. O Lotus-Born prior to bidding farewell to the mantric deity; it is prohibited for all, when the group of mantric deities are offered send off. It is because thereafter the spirits come along in groups of crores and O Lotus-Born. the sanctity of the offering made to the deities belonging to the retinue of Viṣṇu does no longer remain and the spirits through their power adorn the offerings by roaming about, due to the compassion of the acquatic creatures and their families **(107-114)**.

All that is remaining after distribution of the offerings and whatever is non-perishable or non-dispensable should be taken along and should be meticulously cleansed and emersed in deep waters Thereafter the distribution of whatever is offered to the mantras clinging to the installed image is prescribed as donation to the dependants, the servants as well as the attendants engaged in dance and music and the devotees offerings prayers and the residents of the Agrahāra or the Brahmin-village **(115-117)**.

For all this, the offering which is sanctified by the Lord of mantras is holy par excellance and makes the purification of the body and through that purification, accrues the lightness of the body (kāyalāghava ?). It brings immediate auspicious fruit to the devotees who are freed from the impurity of earnings Even though it is so, great merit of it, O Lotus-Born the sacrifice of earnings is preferable to the donation or conveyance afterwards since thereby no greed would accrue to the concerned people over and above the defect. For those persons who are totally rid of the temptation of accepting (the offerings) the heart will be extremely innocent and one who knows it to be a deed yielding eternal fruit (118–121).

Thus concludes the twentyeth chapter named 'Worship of Viṣvaksena.' of the Pauṣkara Saṁhitā of the great Upaniṣad called Pāñcarātra.

CHAPTER : TWENTYONE

CHARACTERISTICS OF RETINUE (DEITIES) (VS 1-23)

The Lotus-born said :-

O God, you have earlier told comprehensively, the class of (divine) prowesses (feminine deities). I now wish to listen to its characteristics alongwith the mode of assignment.

The Venerable Lord said :-

(These prowesses or goddesses are :) The goddess Lakṣmī which is bestower of all prosperity and goddess Puṣṭi which is bestower of great success; Kānti or complexion, Prabhā or lustre, Mati or talent, S'akti or might, Kriya or action, Icchā or will, Mahimā or magnanimity, Unnati or elevation, Svadhā or oblation offered to manes, Vidyā or learning, Aṇimā or atomic diminution, Māyā or cosmic delusion, Mūrti or manifestation, Hri or modesty, S'rī or majesty, Kalā or art, Dyuti or glitter, Niṣṭhā or faith, Ṛjvī or upright, Ruci or shining, Ceṣṭā or effort, S'obhā or ornamentation, S'uddhi or purity, Vibhūti or magnificence, and then Vṛtti or existance, Vyāpti or pervasion, Gati or motion, Supti or slumber, Bhāgā or fortune, Vāgīs'varī or the mistress of speech, Rati or eros. Siddhi or accomplishment, Nati or humbleness, Pḷuti or overflow, Krīḍā or

sport, Sampat or affluence, Kīrti or fame, Śikhā or crest, and Mati or reason, Gāyatrī or Vedic metre and Maryādā or etiquette and Sṛṣṭi or creation, O Lotus-born, (5B to be transposed to 6+) The entire universe is totally permeated by these (prowesses), forever in unmanifest form. This is the association in general of the sphere of prowesses (goddesses). O Lotus-Born. One should then first memorise in mind, the mantric body through self-attribution, (5B transposed to 6+) alongwith the group of mantras. Now the special details are being told : the main deity which is unpropitiated should be placed in south-north direction (1-7)

One should place the pair called Lakṣmī and Puṣṭi to take resort in avakara (?duster or broom)· The group of eight (goddesses) should then be placed in eight directions, beginning with the tips of the lotus filaments in the order known before, inside the petals, inside or outside one's heart or outside according to the expectation of achievement. The supreme destination should be assigned in the main portion of these (goddesses). The devotee attains enjoyment, whatever is cherished for, whichever is outside the attachment to the body (?). The deities are to go arround in a clockwise manner seated on the lotuses beyond the remaining circular space, faciug the supreme Lord. In the case of mantras which are descending on the separate maṇḍalas, the group of eight prowesses should be placed in the same manner but omitting the pair :

Lakṣmī and Puṣṭi. The arrangement of the remaining pannel of the deities of faith should be circular. excepting the eight-petal-lotus, in each lotus at the bottom of the expanse of the filaments so that it reaches the group of eight pericarps (?) (8–13).

In this way, the placement with regard to the deities should be in all the maṇḍala diagrams, except, O Lotus-Born, one mixed-wheel-design belonging to goddess of learning named S'āradā. Therein, the eight deities are to be placed in the lotus in the remaining wheel like the outer empty space. Now O Brahman, I shall explain, in order, the meditative spell as it is situated. The goddess Lakṣmī has the complexion resembling the red lotus and having eyes resembling blue lotus. Goddess Puṣṭi Is fair like the stream of milk and has a face budding with joy (14–16).

The group of eight prowesses beginning from Kānti and ending with Unnati (enumerated in verse 2 supra) should be pure like crystal. O wise-one, the group of thirtyfour prowesses with auspicious marks should be meditated upon with association, leaving gaps in between, and resembling gold, and red lotus somewhat endowed with unparallelled attributes (17–18).

All these deities have pleasing eyes, and pleasing faces like lotuses; they are matching

to each other by beauty of their forms and auspiciousness. All of them are wearing costumes and garlands and are decorated with all ornaments. They are marked by fans made of hair resembling the rays of the moon, held in left hands. One should meditate upon them as having their hands other, than left ones (i.e. right) bestowing cherished desires. They are acting upon the order as per mantras and bestowing all fruits accordingly. They cast their glances on all directions, in compassion about the devotees, at the time of the great ritual of worship, having resorted to omnipresence. O Lord, the worship accompanied by mantras is externally thus pervasive. The placement, worship and meditation is mantrically accomplished by the goddesses (19-23).

Thus concludes the twentyfirst chapter named 'Characteristics of retinue (deities) of the Pauṣkara Saṁhitā of the great Upaniṣad called Pāñcarātra.

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CHAPTER : TWENTY TWO

CHARACTERISTICS OF THE SUPPORT AND THE SEAT

(VS 1 to 75)

The Lotus-Born said :-

O Lord, who is worshipped by the gods, I wish to properly understand from you, the characteristics of the supports and the seats of you (tadadhyārāhicāsanam = ?tvadāhāram tathāsanam), alongwith the secret and with precision as it is construed and situated.

The Venerable Lord replied :-

The object to be contained (i.e. the universe) is woven, of its own, O Lotus-born, in the Self which is immutable and of the form of the self, from the begining till the end as are woven, the seads in the thread. He is present in the form of the support, in the first instance and then in the shape of the universe, through various mantric forms though he is principally without vibration on the surface level. He is so for the sake of the tranquilisation of the deeds to the credit of the souls involved in action and who have frequency of precipatates of longings and for the accomplishment of the worldly enjoyments and spiritual absoluteness (1-4).

The limit of those who are engulfed in the beginingless nescience, in the reality is this much. It is not above that nor upto the unseen (adṛṣṭīnām = ? adṛṣṭānām) factual objects, O Lotus-Born. The prowess of Lord Viṣṇu which is obscured in characteristics by the specialised ambiguity, which is neither oblique or prior to Brahman nor alternate of omittable object, is described as the substratum. She is also called by the name of the tortoise which has at present, withdrawn its limbs; she is of the form of manifest-unmanifest like the orb (kadamba) of the sun which has contained the seed in the form of the power of the seat as earlier, voluntarily and having the multitude of cosmic seeds bearing the attribute of potential expansion. In the end He burns down the entire universe, assuming the form of the dreadful fire, whose deity is the lord tortoise-incarnate worshipped by the world. As the tortoise raises up His neck withdrawn in Himself, so the Lord, not having abundon the strength of the lordly prowess shoots up the inexhaustible cosmic embryo which is infinite and accompanied by alternatives (5-11).

O Brahman, of magnanimous mind, the deity having a hood and called as S'eṣa is sung as Ananta and it is the shelter of the four who have formed the seed. The branch bearing its smell obviates from it as in the previous case. Therein the Lord is the earth incarnate and its deity is called ego. Therefrom, is manifest a fruit full of juice which

resembles the nector· whose superintendent form is the imperishable milky ocean· From it is manifest a lotus having the lustre of the outcome of infinite juwels, O Lotus-Born, whose eternal prowess is characterised by fire (12–15).

Please know it to be white, divine fully bloomed and having infinite (number of) petals and having the distinction of front and rear and layered in single, double and triple folds, and having stayed with the enhancing eight modifications, O Lotus-Born. Therein the verbal modifications : ṛk etc· (i e· the four Vedas) are present in the form of deities and also the four modifications of time beginning with kṛta etc. (i·e· kṛta, Treta, Dvāpara and Kali). Therein the form of all is remembered to be marked by mere existance· The other one, i.e. the third one is called egotism marked by the bodies of the deities endowed with limbs and caused to be manifest through meditation. Thereafter arises from it the form presided over by the god: wind and having the form of the subtle element of touch, whose vivid manifestation has arisen in the form of various wheel-components. Therefrom has arisen, O Lotus-Born, the sound (subtle element) having either as its presiding deity, whose pure body is the wheel-manifestation folding all the limbs (16–21).

It is sung (said) to be the abode of the lotus of primordial matter in the form of spherical ether (in the

form of circular space circumscribing the main lotus-design in the maṇḍala), in which all the creatures are incorporated and in which the entire (universe) is firmly established. From that proceeds the extension of time making distinction in all the objects with the phase of blooming, to start with and culminating in the great deluge. The supreme resort belongs to the group of six divine attributes of the four faced Brahmā, which is distinct just due to verbal appellations but non-distinct in principle, due to ever emenating, eternal and pervasive nature. 'The 'time' is not accessible within the range of sense perception due to perfection and being composed of six attributes (23-25).

From the 'sound' arises 'egotism' having sun as the presiding deity, O Brahman of the magnanimous mind. Thereafter is generated the mind and the egotism having the presiding deity sun (line repeated?). This is remembered to be the manifested image composed of attributes, of the primordial (-matter-) lotus beginning from the petals and culminating in the pericarp and which is the fashioning of sun etc., of the Lord involving the manifested bliss, the creation which is presided over by intellectual illumination as presiding deity. Whatever is the imperishable cause of the (twentyfive) principles : intellect etc., called the Unmanifest, which bears the manifestation of indiscernible attributes, proceeds, O Highly Talented One, by supressing the self-attributes, having firm self-support. From

that emenate all the objects O Doyen of the Twice-Born, having withdrawn all the faculties in the heart and characterised as self-same (26–30).

This is the supreme lotus from which all the universal creatures go to annihilation, in which the abode of the self which is suo-potent, characterised by the container and the thing contained and the network of the rays (digits) of the sun in the form of conscious ness, is transmitted. The digits are the prowesses called Vimalā i.e. the state of being free from blemish, Jñatā or the faculty of knowledge and the prowess called Prabhavā or prevalence, O Lotus-Born and the prowess called Satyā or reality. The prowess called Nityā is the eternity and the one called Prakāś'ā is the illumination; similarly the digit called Anantā is the eternity O Lotus-Born and it is followed by the prowess Anugrahaś'akti which is indeed the supreme faculty to be known as 'grace'. Thus the group of eight (lit. twice-four) digits which exists with auto-foundation proceeds forth and then recedes back again. These digits are said to be of the sentient self of which the infinitude is the highest, O Lotus-Born, and which are worshipped by the division of the superior and the inferior grades In this way the unmanifest lotus stays to be pure and absolute, for a fraction of time, O Twice-Born, having established with one's own power and by the nature of one's own nature, the form of the container and the

object to be contained. He is one who becomes ordinarily for the present the prowesses in the form of digits. O Twice-Born, having properly eradicated (samyangirasya = ? samyannirasya), one's (svikam = ?svakam) own attribute characterised by egoism, there arises an unparalleled bliss which is self-luminous and uncomparable on its eradication. One should desire for that imperishable mantra or spell. The digital power which is existing in light and the space is divisible by directions etc. (31–40).

Thereafter O Lotus-Born, having made that digital image take shelter (the diagram) leaving out the central region beyond the luminous space and then having seated comfortably on one's seat made of courage and might one may paint that form which is the cluster of bliss which is sorted out with the help of the subtle mantric body resembling the elemental body by the practical view-point approved by Śāstras (41–43).

One may see the seities arisen in good hearted friends etc, to be well-placed in the knowledge through the support of one's own marked by the deities (?). One may visualise the emblems and ornaments to adorn respective places like heart etc. as they are placeable on the idol (44–45).

Thereafter one may worship (the Lord) as per the Śāstric procedure. Similarly, while offering the

seat (to the deity) the series of the highest principles (tenets) which is arisen should be caused to desolution into the instrument assumed by it. Thereafter when the object of human life is renounced, one may remember the host of mantras, situated within and without, O Lotus-Born, to be gradually being merged in the Lord of the mantras and then one may lead the mantric power to passification (or extinction) through the power of one's resolve. Thereafter one may cause to merge one's own image in the form of lore alongwith one's power of resolve into one's imagination (svakalpasu = ? svakalāsu) or one's own digit and then the network of digits into one's self (46-49).

The flood of bliss becomes well-nourished as in previous case. Thereafter the substratum as aforesaid being withdrawn in the process of creation, the natures svabhāvāt = ? svabhāvāḥ) of the knowers and the connaisseurs of the truth are dropped out. O Highly Intelligent One, in the case of those (realised souls) who are free from digits and are culminating in virtuous deeds, there arises and develops the form of truthful emenations which has universe as its substratum and which is held by non-slippery power and covered also by the presence of the Lord Acyuta. Similar is the case of others who are devoted to the eternal form and dedicated to the ritual of mantras and who have equipoised their self through multitude (50-53).

That (truthful) form is held firm by the omnipresent Lord and pervaded though by one's own strength, all the same it is the habitat of the souls which form His body. It is present through multiferious forms made of various mantras in that body having invaded it, O Highly Talented One, in the case of those who are favoured through one's might. It becomes liable to be suplimented for those who have not completed their ritual and for the accomplishment of their object, it does not abandon its nature through the deeds of devotees with meagre talent (54-56½)

(57...obscure)

The mantra which is prone to bestow grace, is thus non-failing, O Lotus-Born, not abandoning one's existence marked by the attributes: knowledge etc. till the attainment of the summum bonum by the time-bound aspirants. At the time of the end of the final distribution (of grace) they also go to the merger into Lord Vāsudeva. In this way the highest pervasive mantra (paro mantro vibhuḥ) which pertains to the Lord of the universe is set for the liberation of other creatures destined to rebirth, and for the passification of their worldly involvement, besides imposition of self-knowledge on the realised souls (for their mere sport (58-61).

The Lotus-Born said .-

O Lord, how is the individuality (vivikta = ?

viviktva) through the assumption of mantric form is justified in the case of the immutable, omnipresent, undecaying actionless Self? (62).

The Venerable Lord replied :–

As a woman applies one's energy in the acceptance of bleds of grass as also in the culturing of the Puṣyarāga gem, so does the cluster of the power of mantras pertaining to the supreme Self, Lord Viṣṇu, procced, having taken the law of kārmic involvement and it recedes thereafter. She is called the great immutable power of tranquit consciousness (63–65).

This is the status of the law of Kārmic involvement nourished by the secret (mantric) lore and awakened in the powers latent in the sense-organs and their objects. As a well-trained person seated in a rafter filled with wind floats over (water) having his senses suffocated, likewise in the ocean of life which is purterbed, O Lotus-Born, of a person who is trained in truth the mind remains above after suppressing the faculties of disturbed mind. Similarly, the potencies within the sense organ of a person who is properly enlightened are capable of the rituals pertaining to meaningful mantras and he can supress (mental disturbances), and he remains full of pure consciousness and waveless like an ocean One should worship one's own self which is effervescent with bliss emenating from ignorance,

having super-imposed with the powers of knowledge. This is thus the nature of the best substratum stationed on the earth. By its knowledge there arises the annihilation of the involving action of those who are bound with mundane action. One may enter through the central passage after covering it (?), the central region of the images of the mantras (Vāyu?) forever through the ritual of internal worship having immutable arisen state (66-73).

(74-75) partially obscure; however the gist is:) One may engage in the external worship until there is continuing instruction although one has the realisation of the vivid inner-self explained earlier (74-75).

Thus concludes the twentysecond chapter named the 'Characteristics of the support and the seat' of the Pauṣkara Saṁhitā of the great Upaniṣad called Pañcarātra.

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CHAPTER : TWENTYTHREE

ASSIGNMENT OF SEAT-DEITIES (1-71)

The Venerable Lord said :–

Having made the settlement of supports thus, one may thereafter assign the presiding deities thereto in accordance with the substratum and the substrate, beginning from the lotus area and reaching the entrance ground, and as per expectation or convention on the main and subordinate direction (1-2).

On the east, there is the assignment of Lord S'iva, then of Puruṣa and then Prajāpati the patron of creatures. The first of these is wholesome for those who are keen on liberation etc. It is remembered to be the abode of all owing to its being the means of the achievement of it (i e. liberation. etc). It goes to assume the state of subservience of mast rs of the mantras and also the non-masters of the mantras. The third one (i.e. Prājāpatya) is well-known O pure-visioned one!, to be beneficial for those who are desirous of material prosperity (siddha = ?siddhi), which is said to be prescribed for accomplishment of the cordial (i.e. inner) form of ritual-worship (3-5).

One's own mantra, carried to manifestation and kept ever-facing the Supreme Reality, bears fruit instantly due to factuality of conciousness coupled with

senses of the power-incarnate of the beings, for the sake of the knower of the mantra of uneven nature (?) I become captive due to the prevalence of devotion and faith (6-7).

Thus the first resolve of those (devotees) who have singularly resorted to the mantra alone and who are of ever-determined mind, which is resplendent with the mantric solar rays, is beneficial for external form of worship. That is memorised (= known) to belong to Puruṣa, which is situated to the north of the substratum, and on which the cluster of rays fall from within or without. It is indeed He who is the Lord of the past and future (bhāva = ?bhavya) worshippers of the deities of the Self (8-10).

And His (cāsu = ?cāsya) attributes are multifarious as for example, the governance : inner and outer. Whatever has been defined earlier, o great mind! to be the well-established third one, (i e. Prājāpatya), pertaining to His character, due to its fine accomplishment. The directional position should be effected in accordance with Dharma and others during the procedure of assignment of deities in the shrines facing the shining direction (i e. east?) and also of the devotees and of the divine beds composed of the S'eṣa-cobra (S'eṣādi = ? S'eṣāhi). The position of Indra and other guardians of the world and of the Vedic sacrifice etc. is also likewise (11-14).

In this very way, the worship of the lord of the globe, present in the water-container or fire-pit or the mystic diagram for adoration, should be done by the devotees of mantric core (manda = ?mantra) (15).

O Lotus-born! the firm establishment of the mantras, in the purview of instant mantras (sama = ? sadya), for the sake of rule of law of those whose self is dedicated to the righteousness of the world, in such places on the earth as: dense forests, interior of the sacred mountain-caves or earthly households or places of sacrificial oblations, O wise one! The conduct of the knower of mantras should be just like that of one ignorant of mantras, O Lotus-born! (16–18).

Having well-understood, the assignment of the main and subdirection of the towns and residences on all sides, now listen to the mode of how the assignment of mystic diagrams (maṇḍalas) is to be achieved, according to the proper eligibility of the inner faculties of oneself (19–20).

The pair gross and subtle, is always present in the self-embodying truth, through energy-form, O wise one!; likewise, the group of manifest energies continues to exist in the subtle self alongwith the essence of truth. Similarly, the essence of the beings of subtle bodies associated with the form known as the state of existence, is always present in the 'gross embodiments,

O Lotus-born! Even though it has been prescribed herein under discussion even then, the bilateral assignment is to be made near the lotus-ground in expectancy of inner and outer aspects. The form embodying existence is twofold; and all the form, as such, is truth alone Mutual assumption of colours is twofold, even though there exists gross form for all, during the ritual of the (mantric) assignment prescribed nearby the site of the Maṇḍala-worship (21-25).

O Lotus-born! since there is a twofold arrangement of the motifs of the corners and the sides of the altars of the maṇḍala diagrams, one is not very clear while the other one is quite vivid, one may carry out the placement of the boundaries of the maṇḍalas. as before, having grasped this well. O clear-visioned one! The mantra pertaining to one's own deity should unfailingly be set inside the interspaces (obvious through sound alone) in the lotus-petals and the surrounding space. In the case of the maṇḍalas without altars, the assignment should be in the space beyond the circular space, in the corners beginning with the south-east (26-29)

The images of the nature of the four epochs as well as the four images : Dharma etc. as also the inset group of (four) qualified by reversion alongwith the group beginning with Ṛk (Ṛgveda) and accompanied by temporal division (Kṛta, Tretā, Dvāpara and Kali)

should be assigned to the region of the altars and allied areas (30–31).

One may set the sky in the form of sound resplendent with the quintessence of the lustre of the autumnal moon, in fourfold division. In the case of the altars having eight motifs, the quadruple: Righteousness, knowledge, Detachment and Rulership (Dharma, Jñāna, Vairāgya and isvarya) one may assign in four corners. beginning with south-east and culminating in north-east, in clockwise rightward direction. Likewise, one may assign Non-righteousness, ignorance, Non-detachment and Non-rulership (the anti-gods) in the four main directions beginning with east and ending in north, o pure-visioned one! on the altar with four sections, in simple form, as aforesaid one may assign the group beginning with Dharma and ending in Aisvarya, as per the order of prescription. as also on the surrounding sub-altar demarcated by the ex-space-region, and the four parts. beginning with the circle (and ending in the sub-altar), including the altars with side-parts with single motifs (i e. the assignment of Dharma etc.), O Lotus-born! In the case of the altar-corners with two motifs, the group of inversed deities (anti-gods), alongwith the groud:Dharma etc. may be set on the inner encloure of motifs. Therealtar the epochs: Kṛta etc. i.e the four (Kṛta, Tretā, Dvāpara and Kali) may be assigned on the side-parts beyond the altar (Vedi) i.e. on the side-parts of the sub-altars (?), in the

due order, alongwith the corners, starting from the centre of the motifs of the side parts. Dharma should thereafter be set in the exterior part in the south-east and on the eastern and western motifs, in the prior and posterior order (?) Similarly, Ais'varya (= lordship), granting strength, may be assigned, O Twice-born, on the south and north sides. Then, on the north-south-directions, the (deity or anti-god called) Non-righteousness, assuming form may be placed (32-41).

On the two other directions, beginning with east one may assign the Non-rightness with duel-self (?) and the epcch called Kṛta may be assigned on one's (?) south-north-direction; and Treta on the earst-west ends on the south, and Ignorance on the south-north. Then, one may the twofold Non-detachment on east-west direction. Then, one may set Dvāpara on the north-south direction; and then on the north, he may assign the Non-rulership, extending upto two directions beginning with south **(42-44).**

On he motifs of the altars, however, beginning from the east, one may assign the cornless bud (vidhānyakalika?). In the case of an altar, however, having tri-motif-corners and penta-motif-sides, the Righteousness should be on the inner side of the corners and in the outer parts of the sides, the Kṛta and other (epoch)s, alongwith their supports and in subtle form, may be assigned (42-46).

On the side-parts of the altars, Non-righteousness and others are to be assigned, being characterised by the concrete form. Now. you should listen to the mode of how the Righteousness etc., with vivid characteristics, are to be placed on their respective regions, attentively. The Non-righteousness etc. are likewise to be assigned on the side-parts from within; and O Lotus-born!, on its left and right motifs, the single (image of) Ṛgveda in twofold subtle form. should be place Then, the Kṛta epoch, of the existencial form, on its side-flanks (47-50).

Similarly, the Yajus (= Yajurveda) accompanied by Tretāyuga should be assigned on the region of the southern direction; and on the west-east, one may set the Dvāpara epoch accompanied by the (sāma) Veda, and on the north, Kali epoch accompanied by Atharvan may be set. Now listen to the assignment of the altar corners having two motifs and the altar-sides having two motifs, O Lotus born! On the central motifs of the altar-corners, the Righteousness etc., having sublime (= subtle?) form and the epochs: Kṛta etc, having very gross form, should be placed and Righteousness etc having sublime form, may again be placed on the central motifs of the altar-sides. On their either flanks, the group of the four Vedas, having two forms (gross and subtle) each, may be set. In the case of the altars having corners with two motifs and the other part (i e. altar-side) having five motifs, Righteousness

etc. are to be assigned in their respective places in the differentiation of sublime and gross (51-55).

Thereafter, Non-righteousness etc., in the gross from, may be placed on the altar-sides at the centre. Then, Ṛgveda and others are to be placed, on either sides of the central motif, and adjacent to the lotus-area, in twofold existential forms. Then on the altars having corners with four motifs, alone, the epochs having form, may be placed with tripple or double form, outside to both of these as in the prior case, as also, others having form (?), O magnanimous psyche! Now, the order of assignment, in the case of others with five motifs, is being narrated. Therein, Righteousness and others, having sublime and subtle forms, may be placed the internal and external sides of all, in respective places each one in due order. Then in the gross forms, once again, those (Dharma etc.) as also the epochs may be assigned in the cluster of pairs. so that there will be eight forms out of the four (56-61).

The embodiment of Non-righteousness is to be set at the centre of the altar-sides. (61 1/2) (62B&63A obscure) Thereafter, Ṛgveda and others, in threefold and twofold states, may be placed (63).

Now listen to, attentively, to the way as to how the assignment is to be made, O Lotus-born!, in the case of the altars having sides with eight motifs and the

:orners with four motifs. In the case of the corners, the Righteousness etc., with the division of sublime and subtle, are to be placed on parts beginning with nner motifs and ending in the outer ones, in respec- ive order (64-65).

There itself, on the flanking regions, the epochs; Kṛta etc., accompanied with the pairs (?), and marked by forms, having been placed (66B partially obscure), the Righteousness etc (Svadharma = Dharma) may be placed at the centre of the altar-sides; and the same, in subtle and sublime forms, may be placed on the position outside the centre of the motifs Then Ṛgveda alone, in its entire gross form may be placed on either sides, in bifurcation. Again, it may be set on its subordinate lanks, in its subtle aspect (66-68).

The Elements (Bhūtas) may be placed meticu- ously, O Wise One! on the corners situated outside it. 69 partially obscure . In this way, the Yajurveda and others may be set upto the Atharveda, O Best of the Twice-born!, from the region of the southern direction nd extending upto the northern direction, The position f the sense-organs: eyes, ears, (etc &) hands and feet, longwith the sense-organ of touch, speech etc. in the espect of assignment is likewise (70-71).

(The chapter apparently ends abruptly)

Thus ends the twentythird chapter, of the Pauṣkara amhitā of the great Secret called Pāñcarātra, named s: the assignment of the presiding deities of the seats. *

CHAPTER : TWENTY FOUR

CHARACTERISTICS OF THE DEITIES OF SUPPORTS AND SEATS (1-57)

The Venerable Lord said :-

One may assign the (two attendant-) deities : Suparṇa and Satyavikrama on the pair of doors on eastern and western sides, on the rear side of Viṣṇu the Lord (presiding deity), in all cases having golden staff slightly attached to the door of the shrine, placing it on the ground at the entrance, and facing each other with folded hands (the two attendants have to place the golden staff touching the ground and adjacent to the door frame; at the same time they hold their palms in folded position for salute) (1–2).

O Lotus-Born! the club and the disc (in the personified form), having blazing appearance should be placed (vinyaste = ? vinyastavye) on the two doors situated respectively on the southern and the northern portions, facing the Lord. The position of the eight attendant–deities mentioned earlier : Caṇḍa etc., is respectively on the four entrances. Their positions are on the ground as revealed in the maṇḍalas meant for worship. (text partially obscure) This group of eight deities have their positions, respectively on eight offsets (s'obhās of the maṇḍalas). Whatever is the assignment of the attendants : Vajranābha etc., in the maṇḍala having eight

offsets, the same is the assignment for the eight maṇḍalas having eight inversed offsets (i e. re-entrants). O Twice-Born! the third group of eight deities is to be assigned as per order (3-6).

The deities Lohitākṣa, Mahāvīrya, Aprameya, Sus'obhana, Vīraha, Vikrama, Bhīma and S'atāvarta, the eighth one. This third group (?) is pertaining to the offsets which are additional ones (numbering eight) adjacent to the main offsets, O Twice-Born; Therein the following group i.e. the fourth one of eight (attendants) should be placed in order: Anivartīn, Mahāvarta Nāgahan, Sarvajit, Sthira, Jayanta, Bhaya and Kūrmādi, the eighth one, O Lotus-Born. This series of sixteen (attendant-deities) is to be assigned, in due order, on the side entrances of the maṇḍalas (numbering eight), in the rightward (i e clockwise) direction, having two-two attendants like Caṇḍa and Pracaṇḍa on the eastern flank, followed by Dṛḍhavrata, Bahus'iras, Mahākāya, Mahābala Jitakrodha. Durādharṣa, Mahotsāha and Trivikrama: and then Anila, Duṣṭahan, Arciṣman, Sarvadṛk, Duratikrama Viṣama, Gahana, Medha. These are the sixteen (deities) narrated by me (7-12).

The following group of four (attendant-deities) is to be placed on the four corners : beginning with south-east and ending in north-east (thereby passing through south-west and north-west) of the maṇḍalas in respective order Urjita, Amritāṅga, Sarvāṅga, and

Sarvatomukha. This is said, O Lotus-eyed One!, about the corner-designs having single motifs. In the case of the corner-designs, with motifs, another group of four should be assigned outside the earlier ones at the time of assignment, O Best of the Twice-Born! They are: S'ubhāṅga, Varada, Vāgīs'a and S'abdavikrama. Know them to be the special types of the conches who are subtle and gross in due order (13-16).

I have said this as intended in the case of maṇdalas explained earlier in respect of the array of the supp rt-deities (ādhāra-devatā-vyūha) accompanied by the host of altar-deities. The devotee should perform the adoration of all the deities following the worship of the attendant-dieties (17-18; 11a obscure).

In the case of the oblation-ritual (homa-karman) the mantras to be utilised should comprise of one's own personal name, preceded by the syllable 'om' and ending in the word 'names' as well as the phrase 'ātmanā' ending in 'svāhā' and characterised by the two categories : gross and subtle should be employed, for the sake of the achievement of the conquest of the inner sense-organs with their supports (gross senses?), O Lotus-Born! One should memorise in due order of all with mind purified by the meditational course of yogic practice, thereby tranquilised by abandonment of its remainder, and poised in an introversion-state, the Lord known as having the support in the shape delineated

by the object contained (meaning not clear). One should memorise the tortoise (in personified form) holding a conch and a lotus. and standing in a svastika-posture and having the face of the tortoise, exhibiting the finger-gesture of tortoise shape, bearing the lustre of fully heated gold. Thereafter one may memorise or contemplate upon the Serpant-Ananta (=S'eṣa?), who is resembling infinite moons, who is remitting incessent lustre from his body which is horrifying and acute. One should contemplate his support which is obliquely erect (support = hood?), which is blazing like the garland of flames. One should also remember him as endowed with a series of thousand hoods and ornate with those thousand hoods. He is to be contemplated upon as having his body decorated with his own beautiful fold of hands, holding white lotus, conch, the garland of beads and the disc, as wel. as conferring fearlessness on the entire world beginning with the Brahman as if assuring the devotee who is afraid of downfall and therefore having fearful mind, with the words, 'Be not scared' (19–26½).

One may thereafter contemplate upon the goddess Earth seated on the lotus seat, having folded hands, wearing the lustre which is absolutely reddish golden and bright like the beauty of rainy season (-ablution). Thereafter the devotee should contemplate upon the personified water reservoir (i.e. ocean) who has the complexion of bloomed jasmin flowers, wearing

white and glossy matted hair, meditating upon white conch, ornamented with the garland of pearls, having all his limbs extremely specious, having both his thighs stretched asunder as well as having his knees and feet cast asunder. Thereafter one may visualise by memorisation the personified Lotus-deity having very long feet, exhibiting the finger-gesture of the shape of lotus, having the palms of the hands and the bottoms of the feet reflecting the darkish lustre of the yellow fruit of the mango, having red eyes, as also having face with bright complexion and dishevelled hair and seated in the lotus-posture and engrossed in the rosary of beeds, O Wise One! (27-31½).

The four deities preceded by Dharma and jñāna are to be visualised as having the lustre of snow, white stone (marble?), pure pearl or moon, having the face and shoulders of the lion. The four other deities preceded by other Adharma should be visualised as having the splendour of lotus, coral, and quality-pomegranate-fruit, laiden with compassion at heart resembling the sovereign king of the age of sixteen years. The Vedas are to be memorised with all human characteristics but having the face of a horse, and having the lustre of gold, Campaka flower, shininginsector the glitter-bee (khadyota) or the haritāla-petals (32-35).

In the same way, O Brahman, the epochs: Kṛta etc. (i.e. Kṛta, Tretā, Dvāpara and Kali) are to be

visualised as having the faces of the king of bulls (Nandī?), having the lustre of fully ripened mango, linseed flower, blue lotus or parrot. All of them are endowed with fine clothes, fine flowers. and fine ornaments. All are holding conch and lotus (in their hands) and having (other) hands exhibiting boon-giving and protection-promising finger-gestures. They are contemplated upon as having bent their heads before the wheel (of time) to be sustained by them and who have dedicated their heart for attainment of the self through materialisation of the sublime mantra (36-38).

One may contemplate upon the Regent-disc: Sudars'ana, situated at the centre of the space-circle resembling the sun and the fire ending the epoches, with his hand engrossed in the finger-gesture of self-shape, i.e disc and roaring. One should contemplate upon the Unmanifest-lotus which is resplendent with snow, gold and fire, which is quite having eight arms, gentle and seated in svastika-posture. One may meditate upon the formless consciousness-sun (cit-Prabhākara) who is having the complexion of crystal, having the lustre of the cloud in the form of consciousness, who is immutable and who is the abode of omnipotence (39-41)

The majesty of that cosmic person is said to be present inside all beings through the self-support of the Lord, which is shinning by its own existance, which

is the truth or the beatitude called 'sattva' which is different from the 'sattva' of the three guṇas (sattva, rajas and tamas); O Chief of the Wise Ones, know it to be the majesty which is the stream of flames of the tortoise incarnate and which is the body of the lord of serpents (S'eṣa?) which resembles the heated gold, which is the essence of the nector-divine, which is the majesty of the fluid of the milky ocean, accompanied by the streams of waves and which is to be known as imperishable, which is the socket of lotus-seeds rich with filaments and accompanied bv petals, which is assuming the illusorv majesty of forms of the energy-functions of the Self and which is marked by the network of the digits: Vimala etc. One should offer worship to the Self, knowing Him thus to be the majesty of the supreme Lord Viṣṇu, which is endowed with the essence of the euergy of the Self, which is the group of several mantras emenating from the lord of mantras, and which is the greatness of the lord of mantras, adored by rest of the gods, O Lotus-Born! Now, O Doyen of the Twice-Born! listen about the meditation upon the attendant deities: Lohitākṣa and others who are stationed outside the main altersphere, which are told earlier. The eight deities : Lohitākṣa etc. are, by complexion bright like gold. They are holding blazing axe in their hands and who are habitually of pleasant mind. The fourth group which is followed by the followers, you should know to be yielding prosperity forever. All those Dṛdhavrata etc are sixteen subordinate entrance-guards. Thev are

holding big piked mallet (mudgara), marked by the lustre of their shelter, they are resplendant, beautifull and holding the pounding staff (musala) by complexion they are characterised by corner-region (?), O Lotus-Born! (42-52½)

All of them are endowed with charming dresses and they have two arms and have charming ear-rings. They are having pleasing contenance and are gentle, still, capable of uplifting all the three worlds. They are endowed with the lustre of the shinning of the arms (dos'cchavi) decked with garland, anklets and the arm-lets. They are awaiting His orders, who are yielding the pacification of the mischief of the wickeds. With their great prowess they have thrown away the gods, the asuras and the great cobras. They are unique heroes without accompaniment and are capable of revolving the entire universe from Brahman to the earth, sportively, without effort and permanently. I have already narrated in due course about the assignment of the club, Garuda, the king of birds and the cosmic wheel and about the attendants : Caṇḍa etc., O Magnanimous Mind! Now what is the utility of repetition! (53-57).

Thus ends the twentyfourth chapter, of the Pauṣkara Saṁhitā of the great Secret called; the Pāñcarātra, named as characteristics of the deities of the supports and the seats.

CHAPTER : TWENTY FIVE

THE DESCRIPTION OF SUPPORT (1-41)

The Lotus-born said :

O Lord! I wish to listen, presently, from you, about the scope of conduct (for offerring worship) prescribed for the devotees absorbed themselves, in your precepts, for the sake of their welfare (1).

The prescribed adorable objects of worship are : the manifestations of the Supreme Being, with variations, accompanied with other forms, as also the incidental manifestations. O Doyen of the twice-born!, excepting the extended incidental manifestations (non-vaiṣṇavā?). However, whatever pertains to other (non-vaiṣṇava) deities, as also (tadā = tathā?) whatever is marked by the Swan (reffering to Brahmā?), is prohibited for worship by the ordinary Vaiṣṇavas, for all times Well then, what to talk of about those whose self is absorbed in His (Viṣṇu's) supramacy and who are great souls initiated for the sake of fulfilment of His worship! ne should indeed salute the particle (even) (pertaining to Viṣṇu), when either seen, heard of or remembered, and worshipped, rarely parmitted, though beside the realm of worship (1-5).

Exceptionally, for the sake of fulfilment of the worship of some Vaiṣṇavite aspect, if some mode is

arbitrarily resorted to, it is not culpable in the case of one who is pure (6).

The Lotus-born said :-

I would like to know (dātum = ?jñātam), from you, O Lord of the universel, about the distinction of the acceptability of the shelters etc. as and when worshipped.

The Venerable Lord said:-

Now listen to me about the places of conduct (of worship), O doyen of the wise men! prescribed for the sake of accomplishment of the objects of pronunciation, alongwith the pronouncers. For the sake of the Elements, the earlier group of three (?) which is of common characteristics (non-sectarian?); so is the altar with mobile and immobile division, just the Earth-element alone The same is the case about the utencils made of gold and other metals and also of clay, wood and stones ; and also of the water-pots made of bones (svangasthea?) in the similar way. (i.e. having universal use) (6-10).

The water which is strained through auspicious leaf-folds, and well-settled. Then the fire which is fully kindled, in the hearths on the ground (sthala-mallaka) or the fire-pits, of the nature of static or mobile nature, and which is free from smoke but equipped with fuel (11-11 1/2).

The ritual (of worship of Lord Viṣṇu) is approved by places like: on tha auspicious (symmetrical) altar, which is made of the material of catagories described earlier, and characterised by shapes: square etc , or on simple altars, preferably having lotus etc at its centre, on the altars with such dimentions, O Lotus-born!, or of lesser scales. or having supports lacking in scales (apraṇāleṣu = apramāṇesu) in various ways (the worship is approved). The seat also may be made of big coral or a precious jewel or a large pearl or a cluster of small pearls, if these items are available. O Lotus-born! or else, it (worship) may be conducted on a seat made of silk or cotton piece of cloth (lit. net), which is white and unwashed (lit. unbeaten = new) or on the skin of an antelope, or on a blanket spread on the ground, or on a Kutapa, O lotus-born! or a separate sheet spread on the ground (12–16).

In the maṇḍala, known as Caitya, having seven girdles, and streched over with fruit and roots, cooked vegitables and their pieces food-items placed on ground or invessels, consting of honey, milk, curds and other eatables with rice corns, grown in the country-side, or all the catagories of sylvain rice, as also with fragrant pastes of sandal etc. pasted and mixed with various perfumes, duely smeared and also fumigated with various gross fragrant powders, as well as the interiors (of the altars) decked with flowers, leaves and sprouts,

and also separately adorned with white, red and other colours, without intervening lines, the altar may be decorated (17-20).

But one should not install (the image or emblem of Viṣṇu on places such as : four horns (?) or a fallus (of Siva?) or the interior of a goad or a lance or the pinnacestips or on the fruits (? obscure). Similarly, one should not have it on non-adorable fruits like Karanja etc and others, O Lotus-born! So also one should not have the assignment on flowers like Unmattaka etc., and especially those which are unknown. Likewise, one should not do the assignment on despised varieties of leaves. One may then do the assignment in water contained in a sacred water-jar; or in a fire-place, or in a maṇḍala-diagram, excepting the cut-piece of a conch or a mother of pearls, or a piece of a skull or a leaf polluted by the touch of hands (21-24).

It should not as well be assigned on a polluted altar, by blood-stains. Thus the gods: having fourfold manifestations are to be worshipped (25).

It is not easily accessible for yout worship, by the devotees who are men having now substatum (to visualise you), with the help of contemplation of specialised lotuses encircled by the (abstract) cordial lotuses (hṛc-cakra kamala). Therefore it is for the welfare of those who seek benefit, to take resort to sub-

stratum or form· Since, the embodyment of mantras gives instant favourable result, O Brahmanl for the sake of ritualists desirous of material fruits, by their conduct (vṛtta-vaśāt), which may be either common or uncommon but marked by miraculousness (26–28).

O Lotus-Born! as the obtainment of showers arises out of large reservoir of water megre : showers but lifelong, like that the attainment of immutable fruit or the attainment of imperishable wealth, or that which is of the nature of modifications or which is marked by movement is assured (29–30).

Permanent freedom from disease (i·e· sound health) is achieved by the practitioner of mantra by fire ritual. O Lotus-Born! a practioners of mantras assigned on the altars made of gold etc·, may obtain the best of series of favours from the kings. The devotee obtains splendid means of livelihood with the help of the supports or altars made of corals etc· The devotee obtains, by permanent adoration of the adorable deities. O Lotus eyed One!, great courage, prosperity and honour through the seat made of the layer of rich cloth. He obtains great fortune through the altar made of fragrant substances and through the seats or altars made of his own body (kula?) the devotee gets great happyness. Similarly the mantra-regent bestows unparalleled mental satisfaction, O Pure-eyed One, by the worship conducted on the back of kuśagrass etc. A mantra placed on the seat of colours bestows excellent

and unapposed enjoyment, accompanied by wealth (on the devotees). The worship of the lord of mantrs, on the substrata of all sorts made of honey, milk, ghee etc., bestows long life (on the devotees) as also wide fame capable cf determination of rightousness (or suppression of unrightousness?) (31–38).

O Lotus-Born! these are the fruits of the sources (i.e. materials making the altars). O great mind! these supports bear indeed various motives by ritual. In the case of the great souls having firm faith, the site, the time and the substance, in respect of greatness etc., goes to assume subservience of the fruit of emancipation as also always in the case of the devotees having self-dedication, who are liberated during life-time (39–40½).

Thus concludes the twentyfifth chapter, named the description of support, of the Pauṣkara Saṁhitā of the great secret lore : the venerable Pāñcarātra.

CHAPTER : TWENTY SIX

DETAILS OF THE OFFERINGS (1-60)

The Venerable Lord said :

Having devotionally offered the whole set of offerings, with faith, which is designated as accompanied by appare and ornaments and which is (offered) withut break as per prescription in accordance with the place and time, for ritual-purpose and which is secred and enhancing satis- faction and which is preceded by the water-offering and concluded by the (respective) mantras, the actual offering prescribed, O Lotus-Born, is to be quantified to the food taken by one person, which is accompa- nied by condiments, which is consisting of rice boiled in sweet milk as the main food, for attainment of great prosperity (1-3).

The offering is also prescribed to be made of pure rice accompanied by drink the condiment to be licked and that which is to be chewed (peya, lehya, and coṣya). There is multiple variety of each offering served with devotion and faith and which is secred and made of six flavours (sweet, sour, salt, pungent, astringent and bitter) duly added, in the case of special worship or routine worship if it can be afforded. One should first assimilate the essence of offering (bhogas'akti) which is non-perishable contained in the food items

which is manifest later on and consumed through the mouths of the preceptor etc. (acting as proxy for the god). Hereafter the characteristics of the offerings of the ritual service in respect of partaking of the food is prescribed. In this ritual of routine and occassional worship, the courses are to be submitted, one by one for the sake of obtaining the enjoyment and satisfaction of the Lord of the universe, O Lotus-Born, with mind purified by faith. Therein, one may worship the Lord present in the manifested form (i.e. the image) by the offerings of seat etc. (4-9).

The offerings should be made in the proper order with sixteen (twice eight), as in the case of the king, remembering His body pervaded by mantras inside the maṇḍala diagrams etc. or elsewhere. Having placed the symbolic manifestation of the offerings to be employed for the concrete items imbibed with mind, those items alongwith water offering, garland, sandle-paste, and the like unguents and ornaments excepting the eye-band, all these are to be set upon the pericarp, O Brahman (Vibho - Vidhe?). In the case of the other type of ritual the offering should be consigned in the midst of the secred fire alongwith the fuel-sticks at all times, outside the site alotted for the oblation, O Twice-Born! (10-13).

In the case of the fumigation ritual marked by one lakh frequency all the species of food, as well as

whatever are sandlepaste etc· accompanied by tooth-brush and betel excepting pungent salts are to be offered, also omitting whatever are the seats etc. and sweet and saline drinking water as well as bitter oil (14–15).

Having performed the ritual worship as per prescriptional technique and having first performed the worship (of the Lord present) in sacred fire, the same may be satiated thereafter with ghee and fruits along-with sesamum seeds dipped in ghee· One may worship the Lord of the mantras as per one's desire inside the waters contained in well, pool, river or the natural mountain-hollow (i e. tank) etc. with fruit, garland, water-offering and perfume and also with handful of water· O Twice-Born! Alternatively having stored water, procured earlier in a pot or a jar etc. the Lord may be worshipped therein as in the maṇḍala diagrams with devotion and the same be placed outside after offering the clothes, ornaments etc (netra = eyes . mis-fitting the context). One may drop in thereupon various bunches of flowers laiden with safron, agallochum and the powder of camphor and sandal (16-20).

One may worship the Lord, either on the altars decorated with lotus-motifs or the wheel-motifs, and made of metal, stone, clay, wood, gems or timber (repetition?), O Lotus-born, or both accompanied by entrances, corners, corridors etc , over and above (the

lotus and wheel). In such symmetrical altars (Bhadra-pīṭha) assuming various shapes : square etc. which are alternatively simple, (motif-less), O Twice-Born. the worship is to be conducted. The Lord should be similarly worshipped (as dwelling) inside the solar orb or the heart-lotus with offerings created out of mind (i.e. abstract). Now, listen to its specialities, while I am explaining. When there arises unavailability of the materials produced out of various, elements (earth, water etc.) the worship is conducted with materials arising out of imagination. Having meditated upon the form of the Lord in the image or a mantric one, embodying effulgence marked by sentient bliss devoid of any characteristics, and which is the doner of the materialisation of desires (saṅkalpa-siddhi), one may repeat the twofold mantra, (?) accompanied by the offerings made of the congregation of sentient bliss whenever possible, with vary pure mind. One may worship Him with abstract offerings characterised by sound (alone) (21-28).

One may memorise it (offering) being augmented with the help of those which are visualised. (i.e. the mantric sounds) in due order; one may thereafter assimilate the Self with the internal organs which are put to disappearance after causing the merger of the mind into the intellect and causing its further merger along-with it (i.e. mind) into the highest Self, after completion

of the worship with the distinction of the meditator and the object of meditation (29–30).

One may thereafter sort out with volition, once again one's own consciousness into the triad beginning with Mahat, (i.e. intellector Mahat and cosmic ego and mind ?) which is marked by independance and a state of trans-agitation, slowly and gradually, O Lotus-Born, with the help of His human form specified by consciousness, and consisting of omnipotence and the form which is absolute (31–32).

Thereafter, for the sake of accomplishment of the external form of worship and for the fruit of eternal enjoyment so also for the sake of achievement of the masteries like atomicity etc. (the eight conventional masteries : atomicity, lightness, heaviness, greatness, pervasion, control captivity, inshrul filling etc.) and also the achievement of the mantric Self, having remembered Him to be endowed with the shape as stated before, and the offerings of mega-dimensions and in large quantity and marked by the best characteristics and arising out of all the seven (celestial) globes having worshipped Him by accompaniment of offerings followed by dance, songs, instrumental music embellished by 'victory'-announcements' (jaya-s'abda). He, the Lord of the mantras is to be visualised as reflected in the substratum of one's own choice which is adored and repeatedly memorised externally, inside the orb of the surface of a mirror (33–36).

This is what is the meditational object of a devout worshipper, which is to be merged in proper object marked by charming attributes. One may thereafter set in one's own heart· one's own mantra which is the treasure of lustre, at heart, by dragging it through leftward (apasavya) course through the accompanyment of the signifier and the object signified (i.e. the word and the meaning?). O Lotus-Born, one may memorise the Lord of the mantras arising out of that unaccompanied by that (tangible object?), in a place of idol of good characteristics seated on a pedestal enshrined properly, with the help of inhaling of breath, for the sake of concretisation (37–39½).

Having dissolved, the Lord, assuming the manifest shape and accompanied with the subordinates and surroundings, O Twice-Born, in the order of the worship-ritual, as in the previous case and then having made one's intellect to be followed through the buy wind situated in one's own body, in the order of entrance of all simultaneously, and then O Lotus-Born, having permanently dragged the Self stationed in the intellect, through the central path one may set the Self at rest inside the open space enclosed by the heart-lotus· In this way the threefold ritual of worship is explained as within the heart (40-43).

Thereafter the third type of ritual is marked by the objects characterised by consciousness and resem-

bling firstly both sentient and insentient objects which are difficult to obtain, and which are well-shinning, are megre, well annointed, and placed outside, by contemplation of their procurement in due order. The cordial ritual is that in which the worshipper attains liberation by the communion of the offerings with the Lord, (bhoges'a-samyoga) the external manifestation of the ritual bestows on the persons renouncing action as well as those engageed in action the fruit of material enjoyment as well as the liberation (44-46).

Since the Lord of the mantras when invoked face to faca, would enter the arena, therefore in prior expectation of Him one should complete the assignment of Dharma ánd others. Since the supreme Lord assumes a facing position His seat is made of consciousness and which is ever ready with the self-conveyance the worship should be made to commence from one's own eastern direction carried to the north-west in the positions in the maṇḍalas etc. aiming at the site of the altar, of the deities beginning with the Lord of the calamities (Vighnes'a) (50a oqscure). This method should be followed over the corridor in the case of the maṇḍala diagrams having the corridors (47-50).

O Magnanimous Mind, there is no fault in conducting the worship of the outer boundary lines which are free and not bound (with the maṇḍala diagrams). The same should be done in the case of the south-

western corner controlled by the southern direction, for worship of the deities like the Lord of death (Kāla-nātha) and others. The worship of the deities assigned to the altars is to commence from the deities at the entrances. The worship also should be offered to th emblems, the consorts like Lakṣmī etc., the presiding deities of the eight directions since their position is stable due to their guardianship of the directions since the beginning of the creation. O Magnanimous Mind, they salute the infinite mantric images of the Lord from their own respective places and offer worship, mutter the names as well as properly serve them with the offerings of flag etc. They (the mantric deities) protect the devotees for the materialisation of their emancipation, forever with their several followers and bestow on them the strength and energy. They incessantly ward of them the calamities of the worshippers of the mantras and protect their enhancing distinct mantric fruit (51-57).

They grant the beginningless power which is inherent with the majesty of the Lord of the universe. Therefore one should achieve the winning over of the direction comprising of ten members. In the case of confusion of determination of proper orientation externally one may do it inside the abode of the heart, with proper worship offered to them. Thus having completed the propiciation of the directional region it

is benevolent to do the routine adoration of Lord Viṣvaksena with special services (58–60).

Thus concludes the twentysixth chapter, named the details of the offerings, of the Pauṣkara Saṁhitā of the great secret : the venerable Pāñcarātra.

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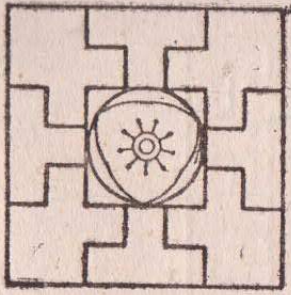
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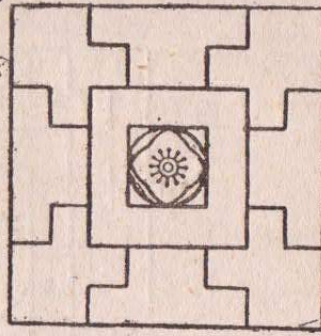
2 Aghanirmochanam
(5.29–$32\frac{1}{2}$)
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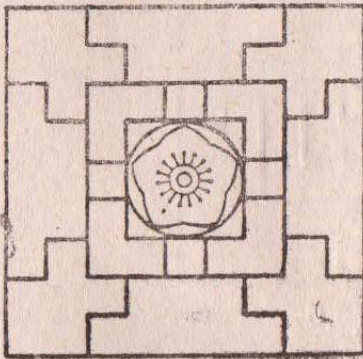
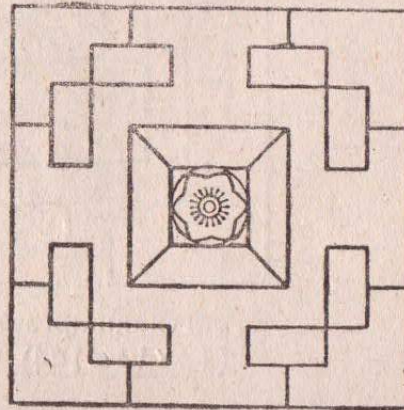
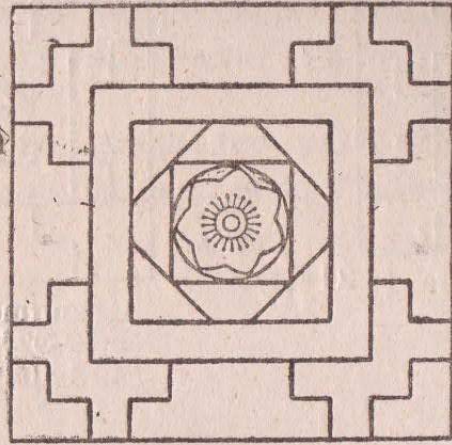
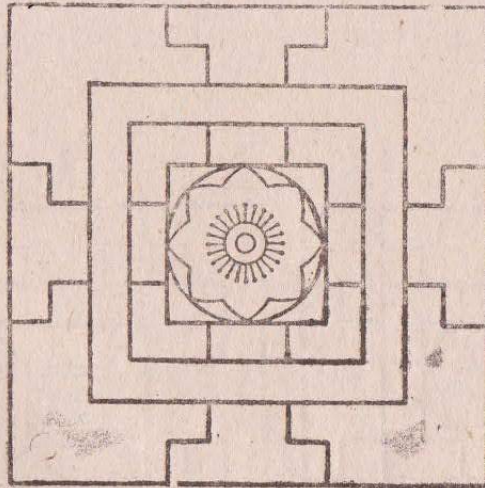
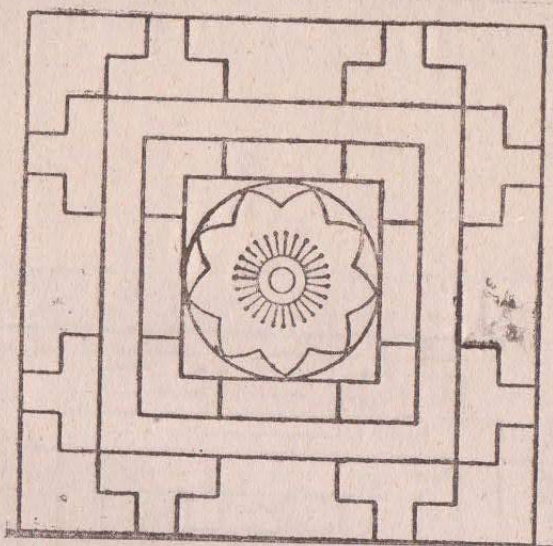
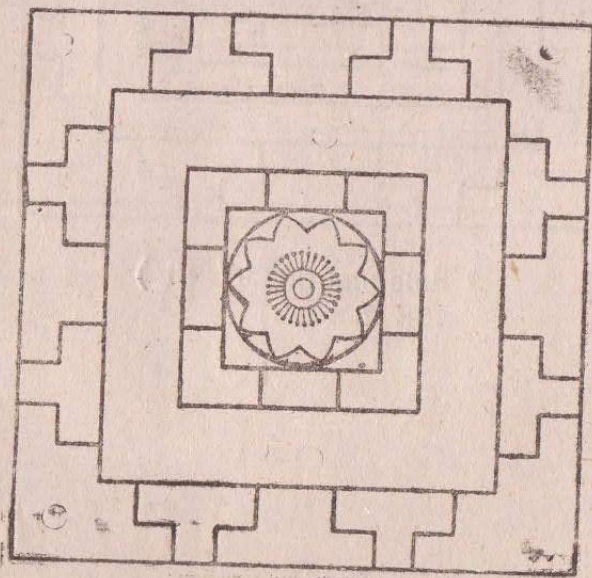
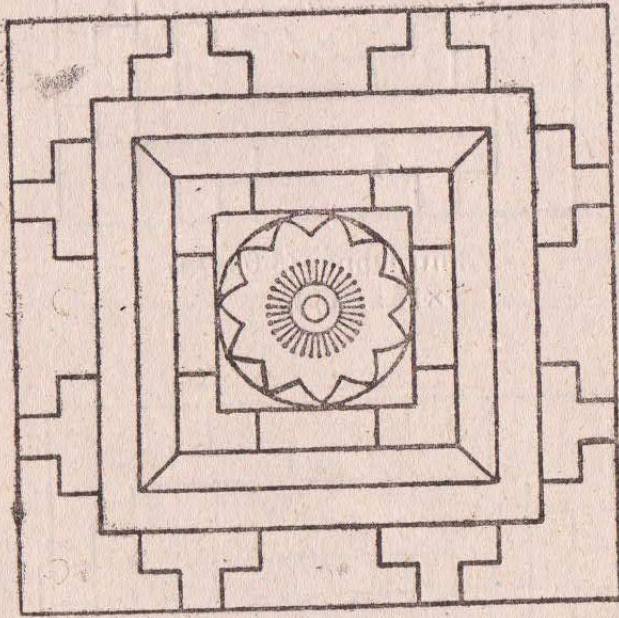
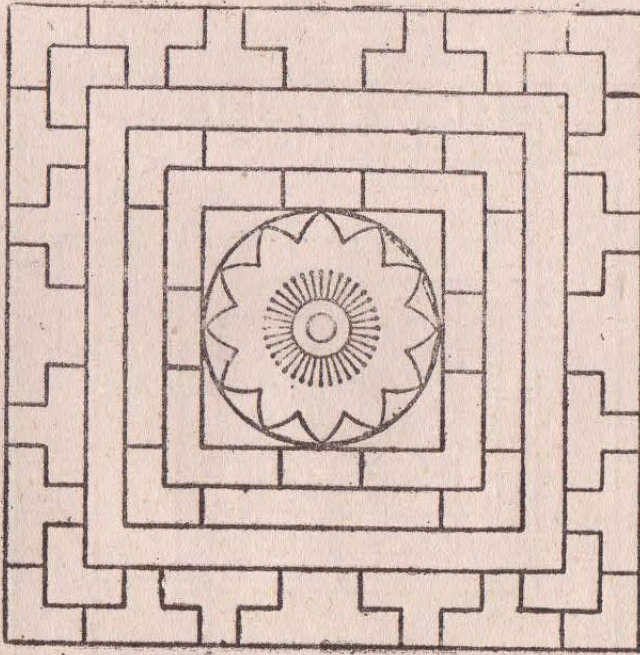
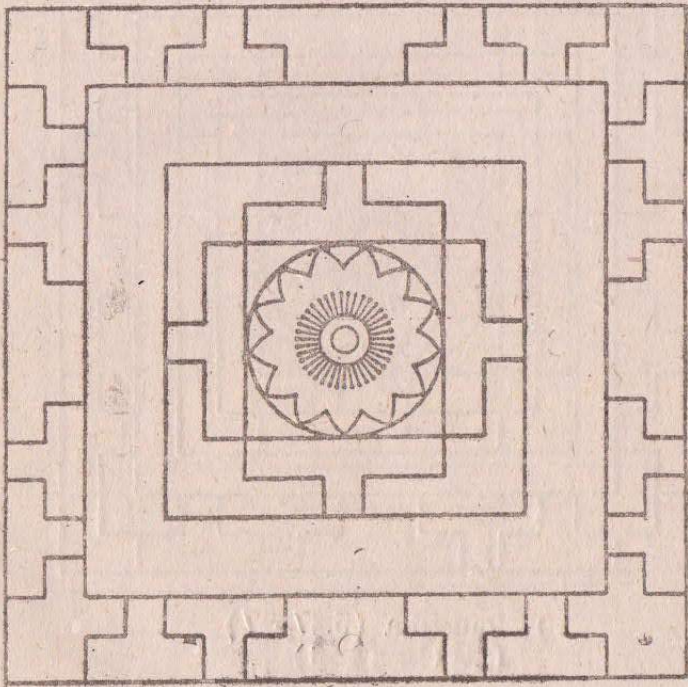
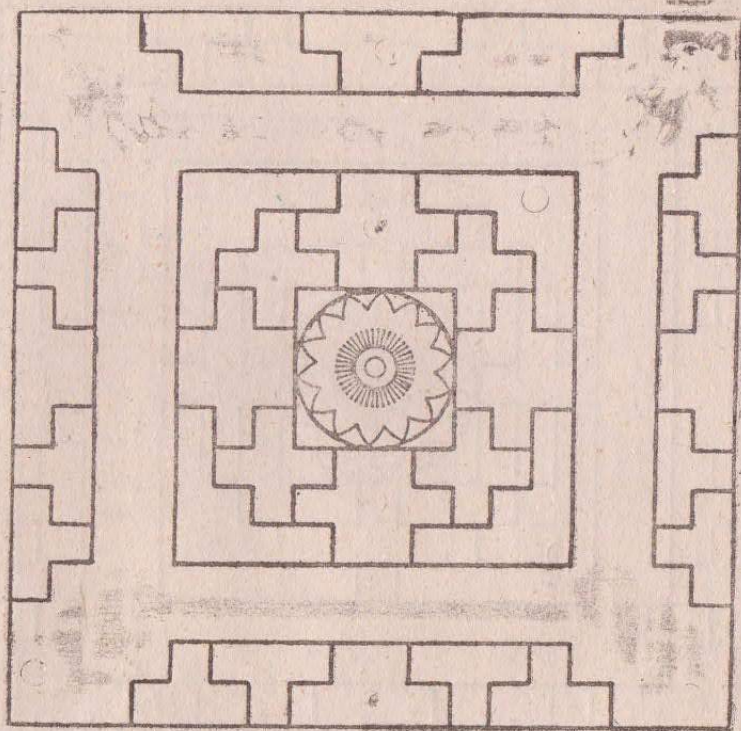
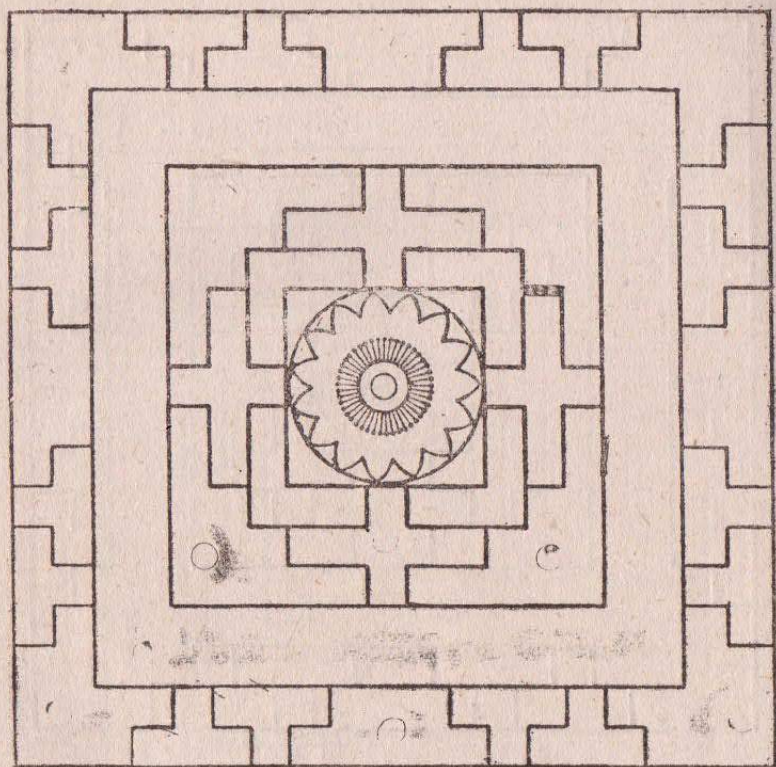
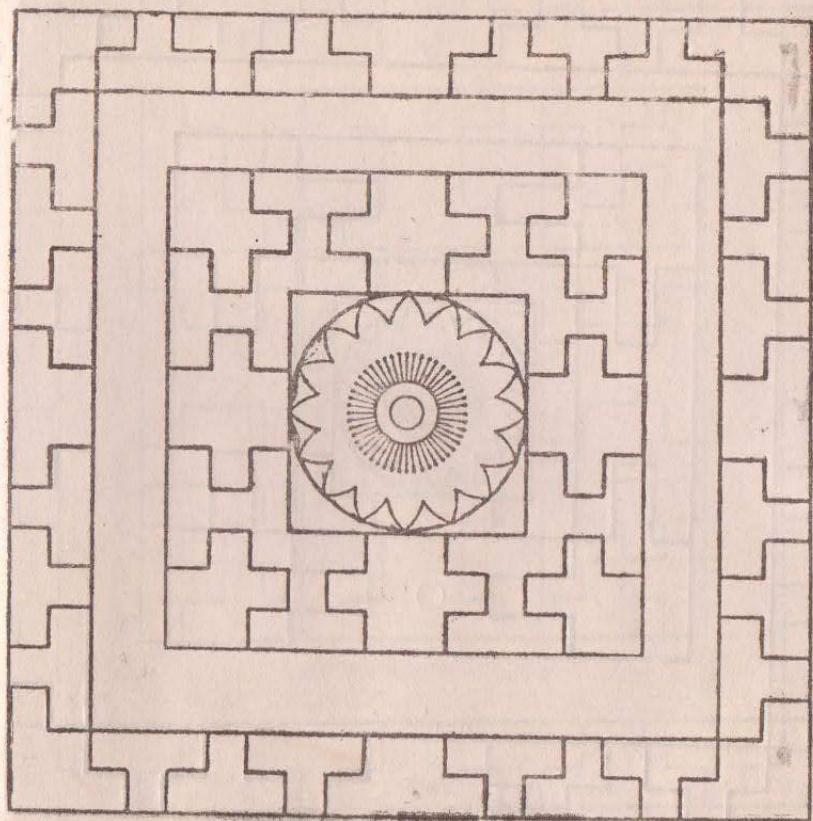
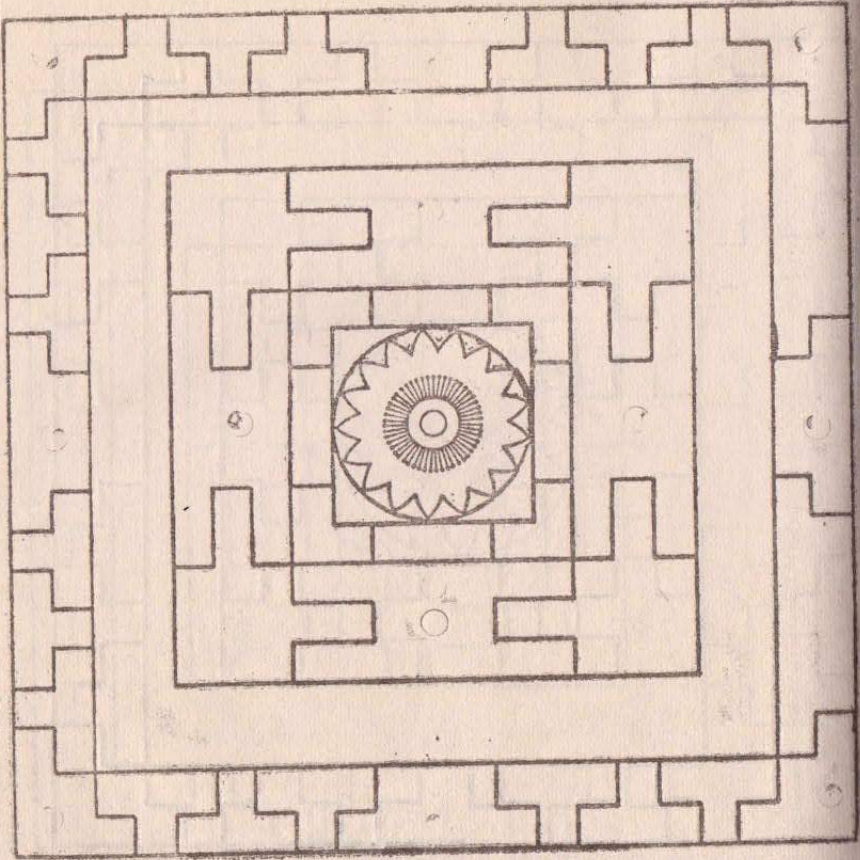
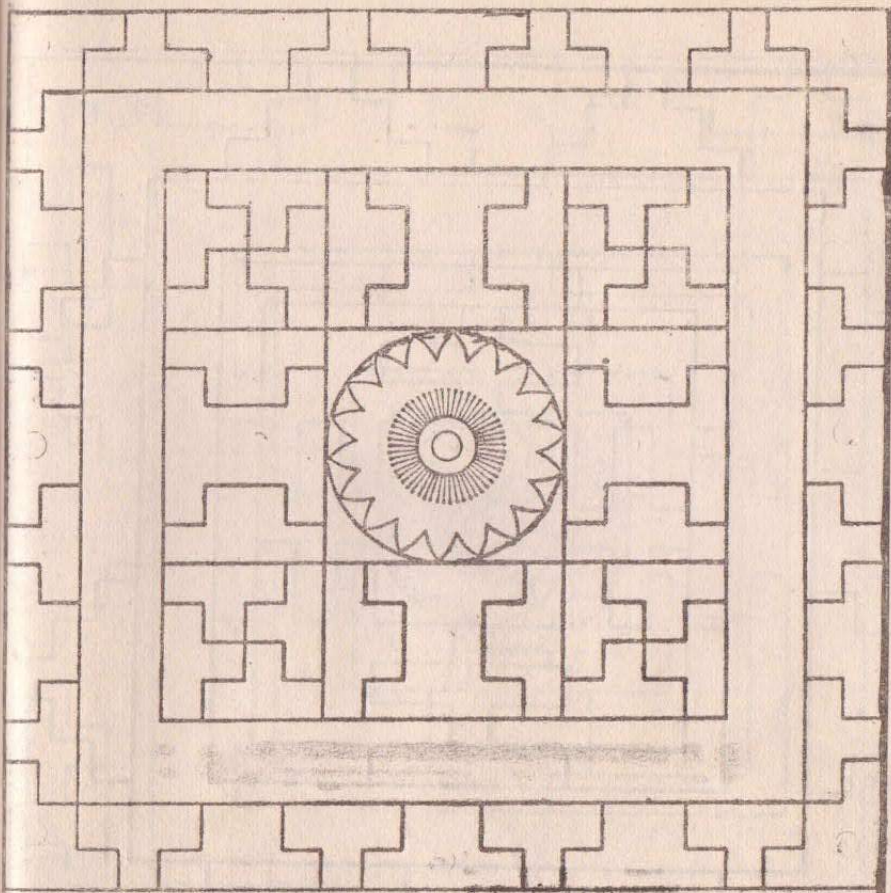
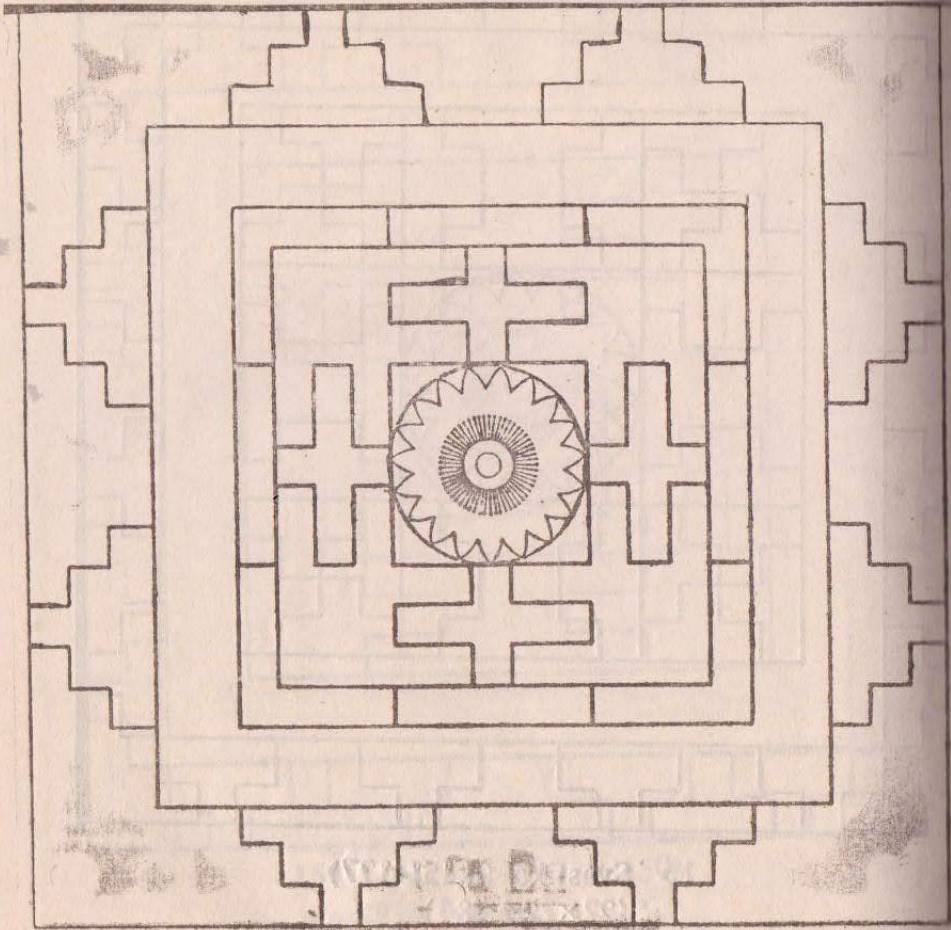
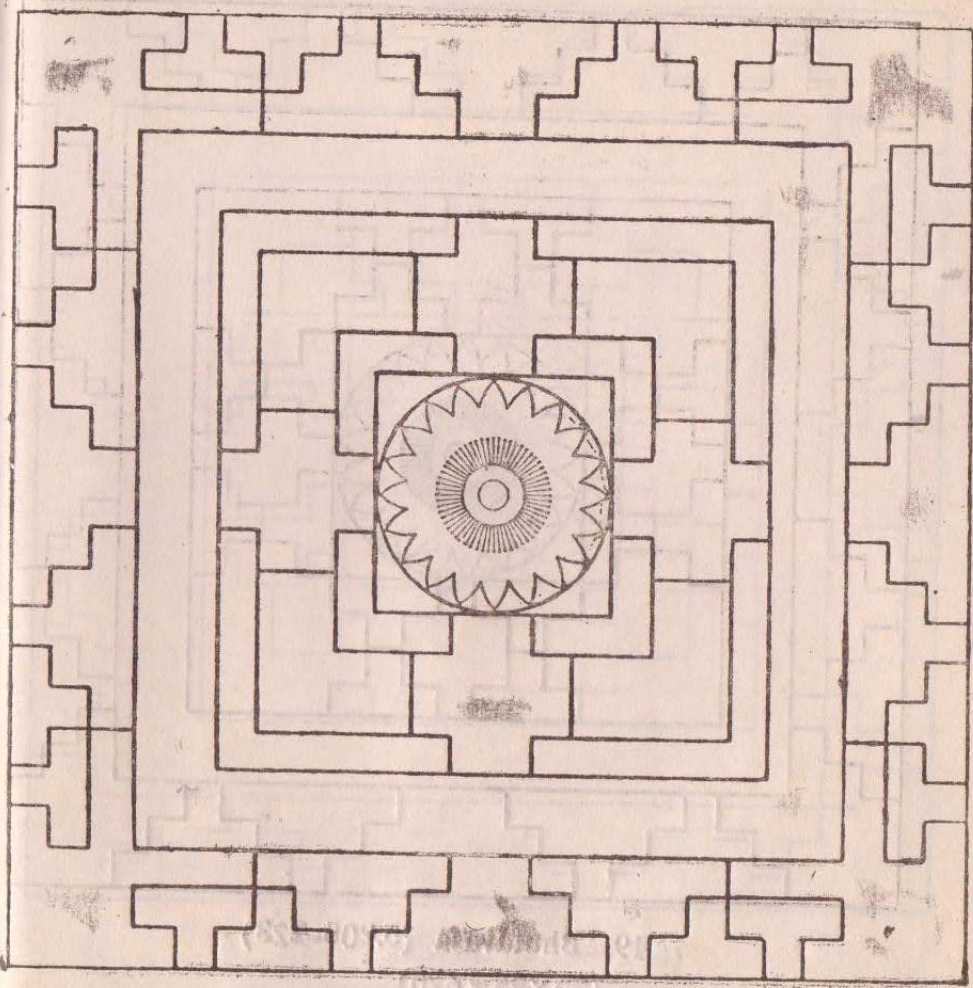
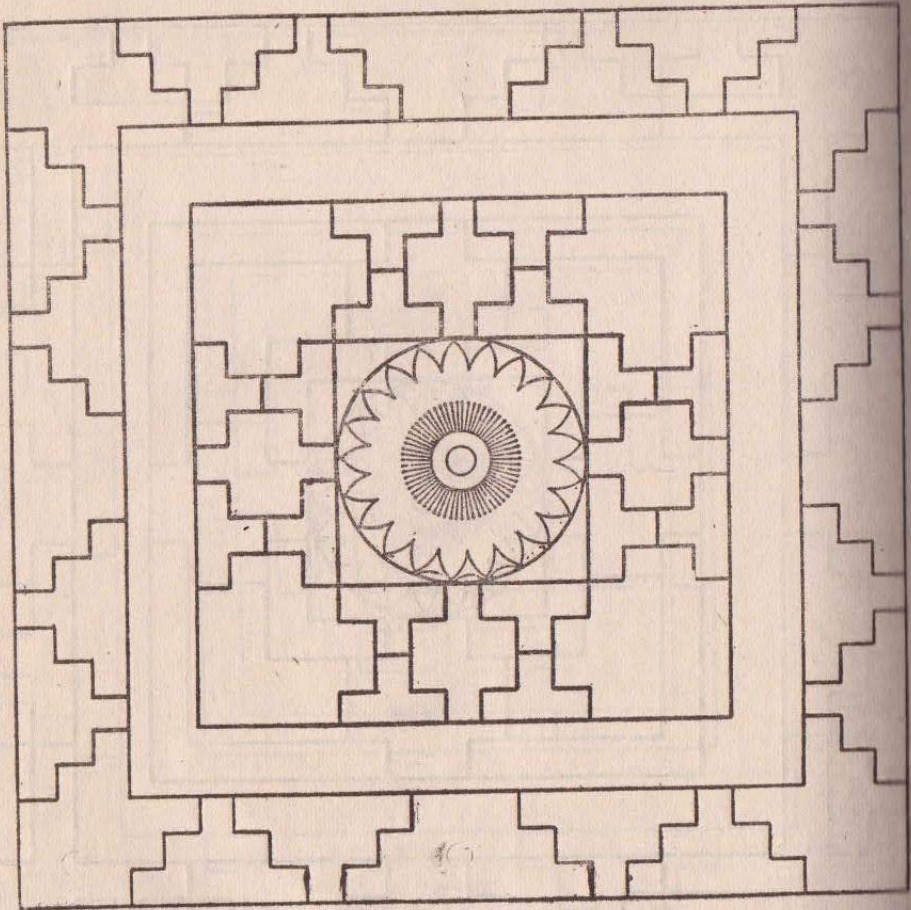
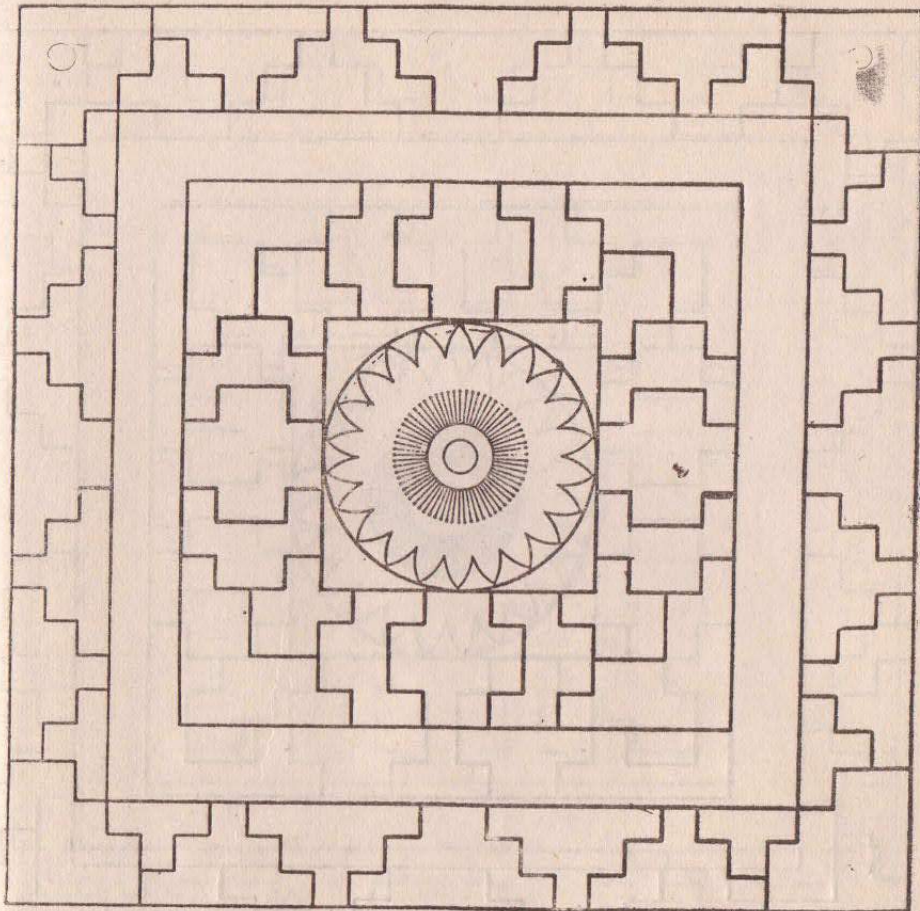
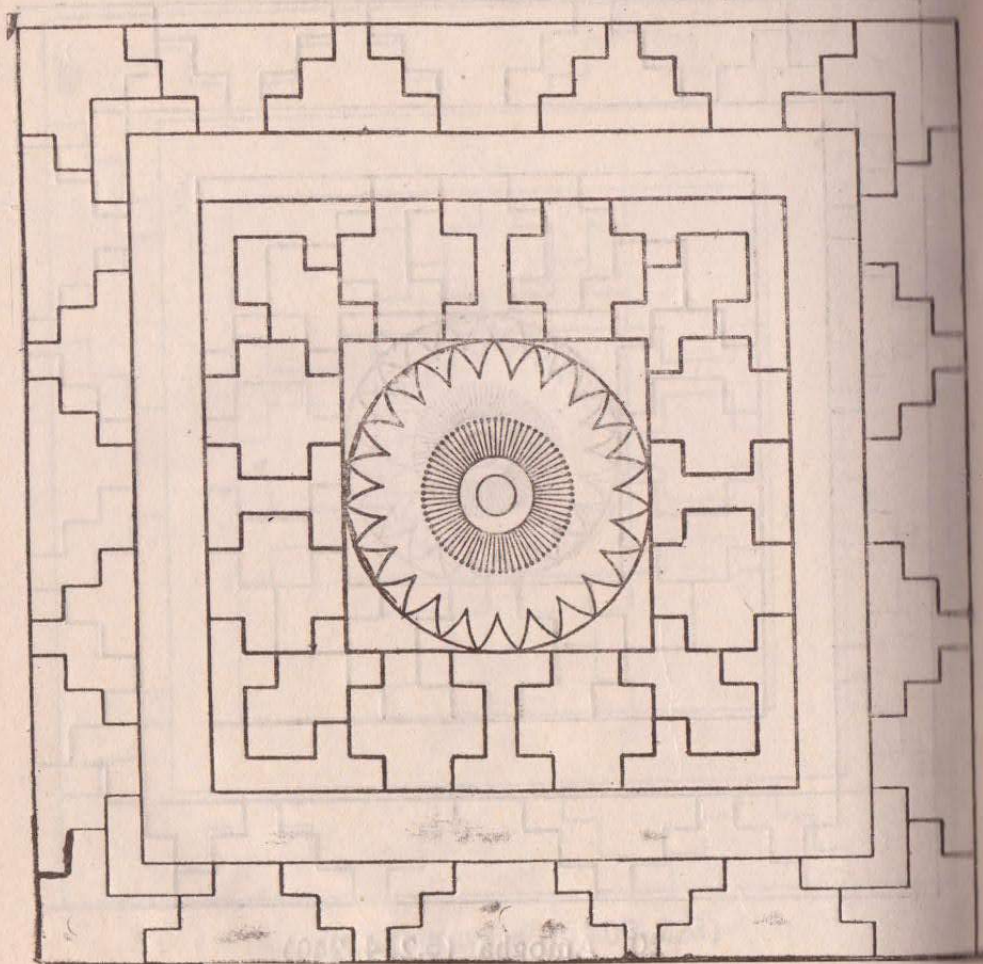
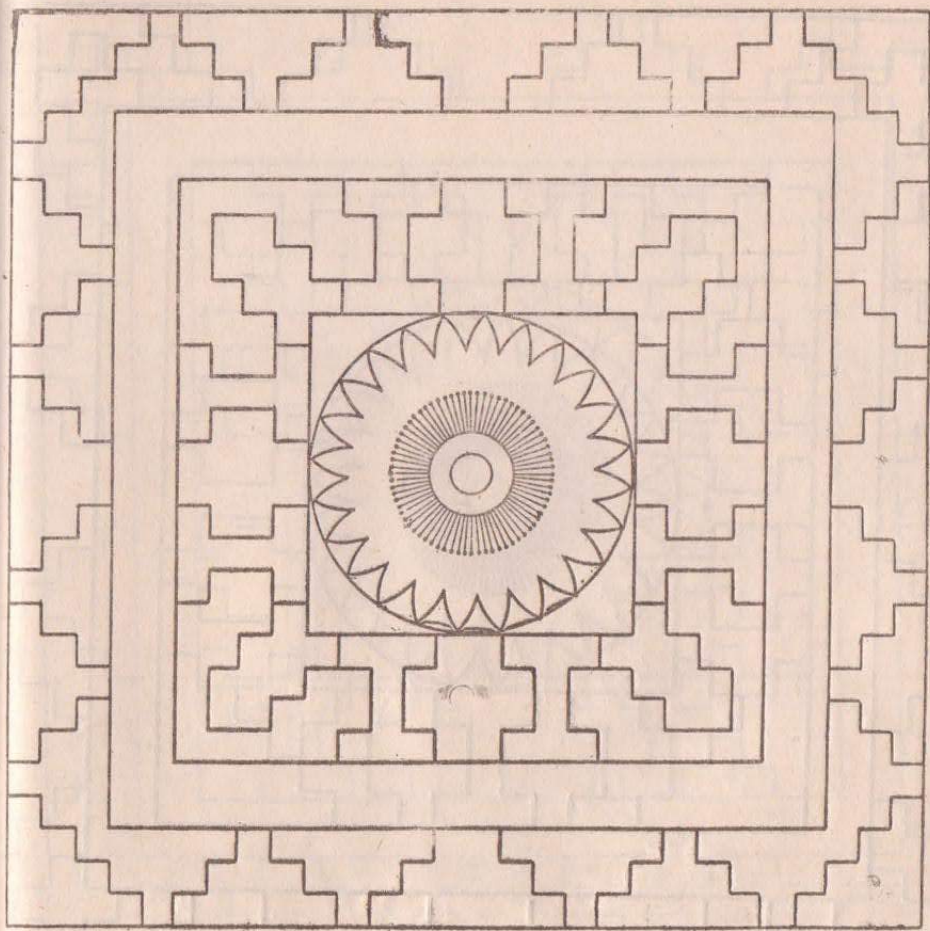
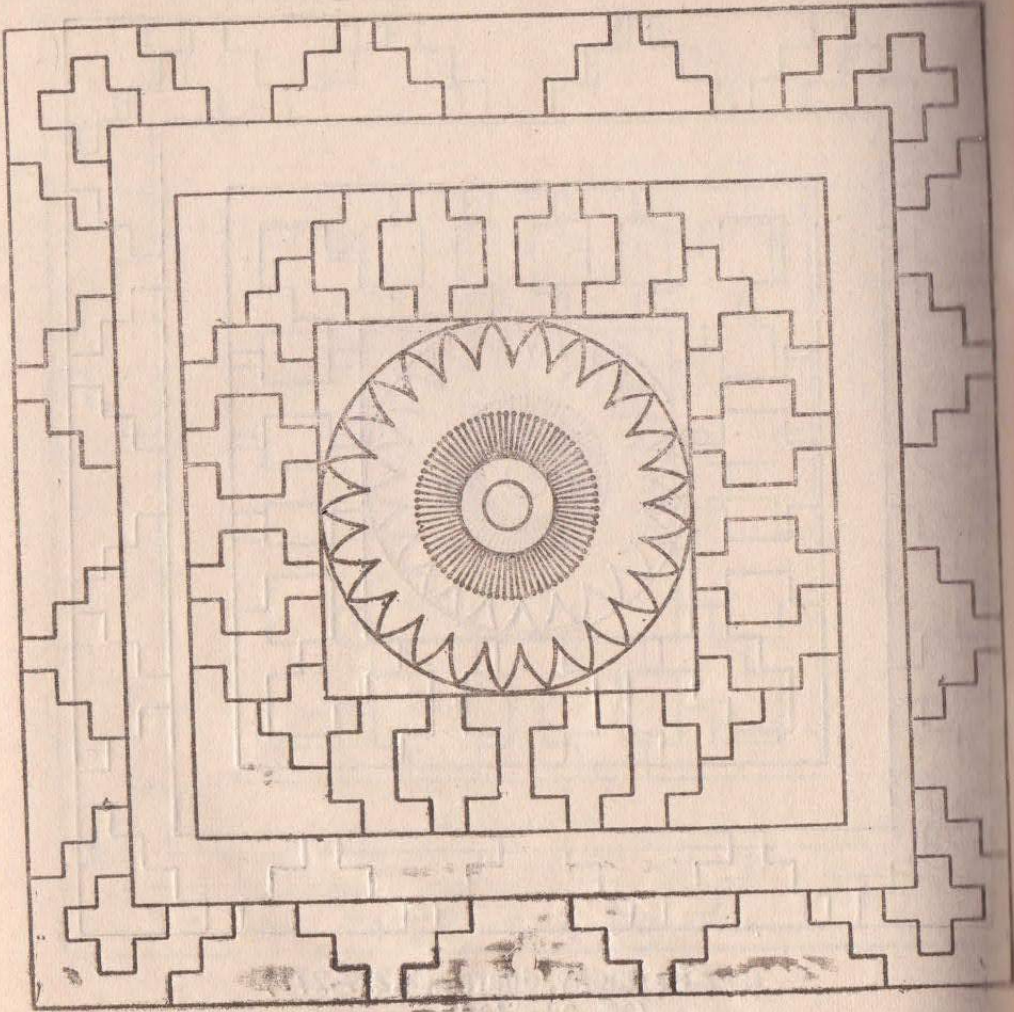
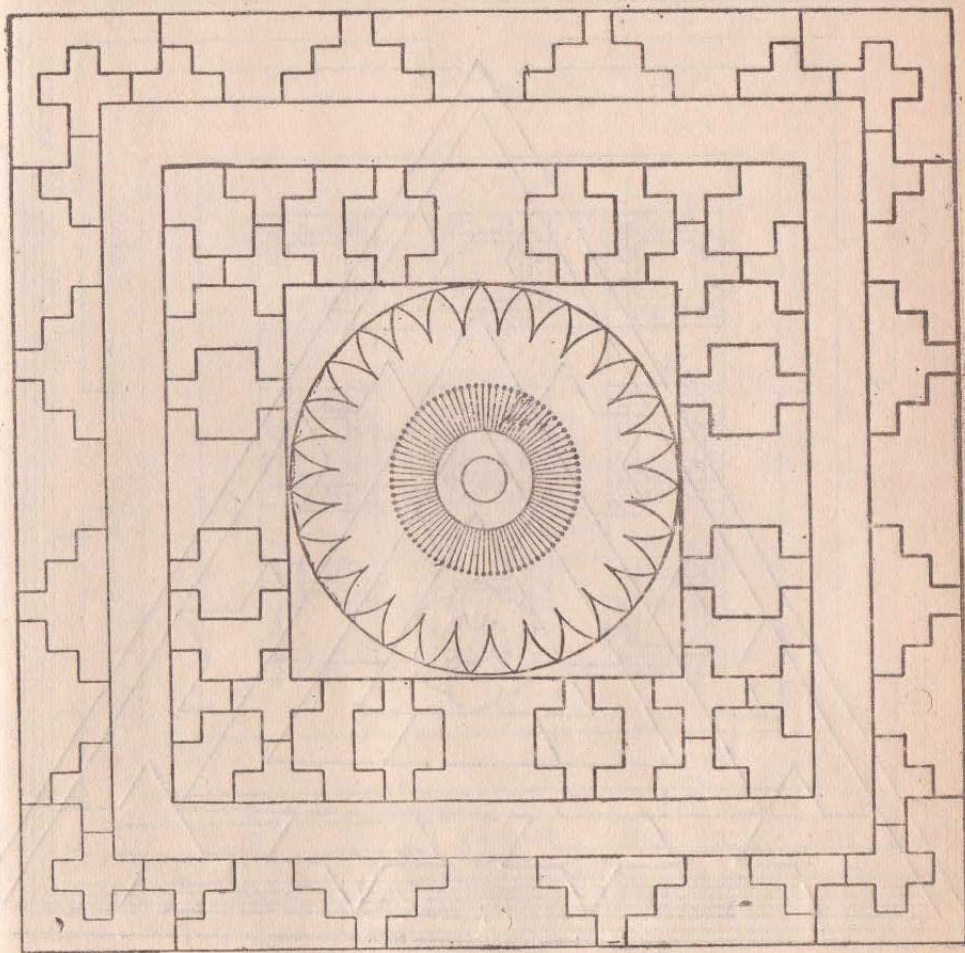
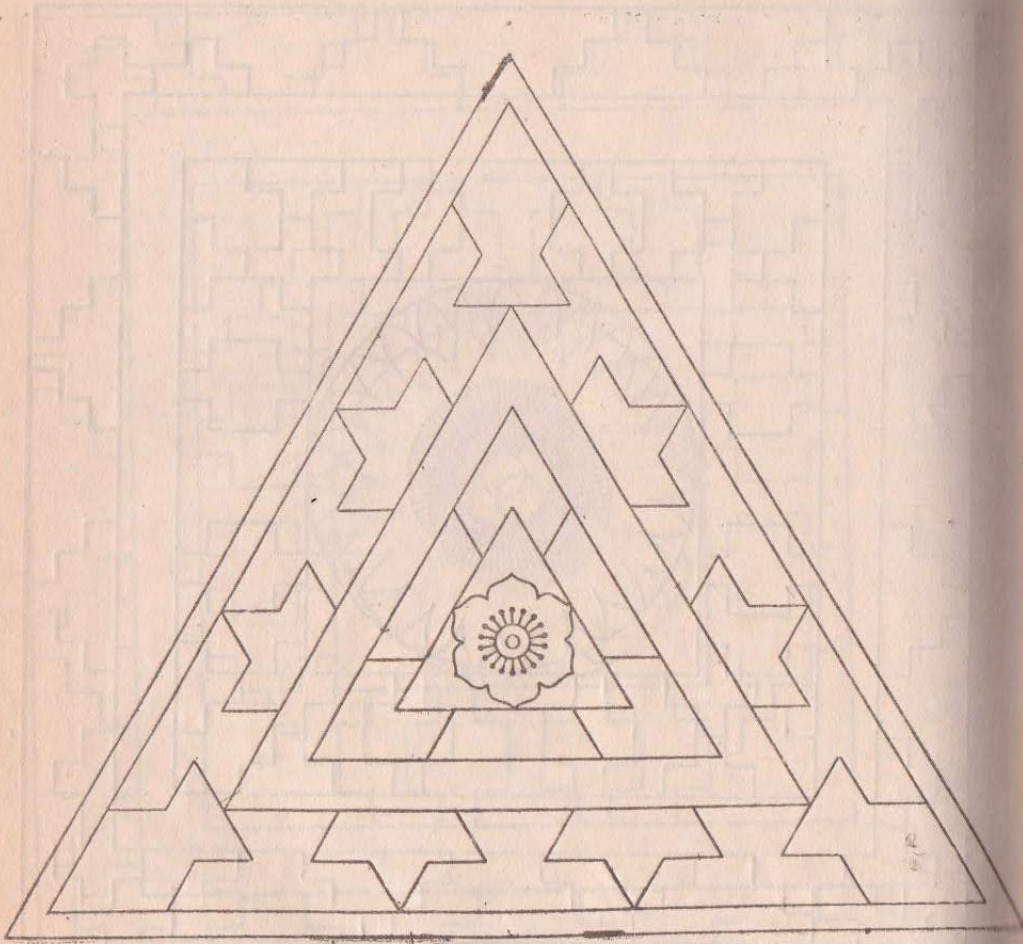
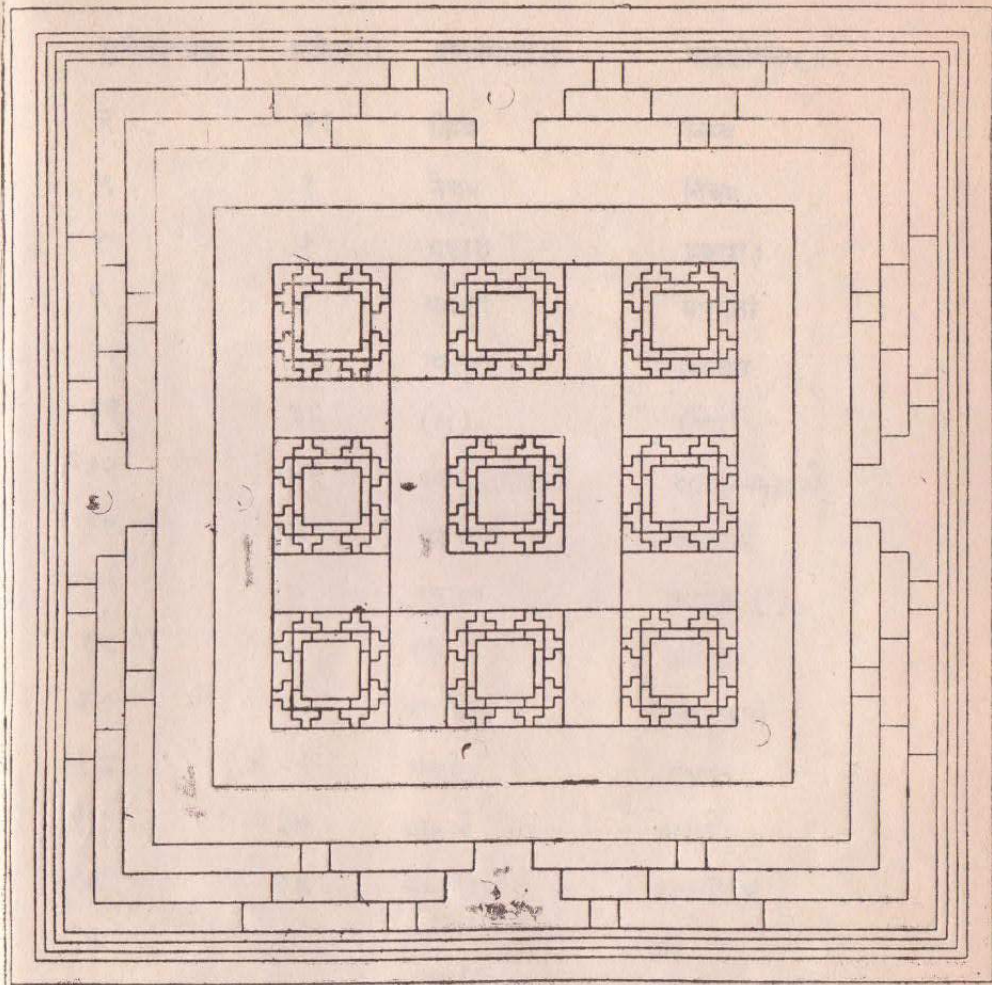

3 Sadadhvam (5·33–39)
(9×9=81)

4 Dharmākhyam (5.40–46)
(10×10=100)

5 Vasugarbha (5.47–56)
(11×11=121)

6 Sarvakāmaprada (5.57-62)
(12×12=144)

7 Amitraghna (5.63-70)
(13×13 = 169)

8 Āyuṣya (5.71-78) (14×14 = 196)

9 Balabhadra (5·7९–86)
15×15 = 225)

10 Pauṣṭika (5.87–97)
(16×16 = 256)

11 Ārogyaka (5.98–106)
(17 × 17 = 289)

12 Viveka (5·107–117)
(18×18 = 324)

13 Vāgīs'a (15.118–127)
(19 × 19 = 361)

14 Mānasa (5.128–138)
(20×20 = 400)

15 Jayākhya (5·139–150)
(21 × 21 = 441)

16 Svastika (5.151-177)
(22×22 = 484)

17 Ananta (5.178-190)
(23×23 = 529)

18 Nityākhya (5.191-205)
(24×24=576)

19 Bhūtāvāsa (5.206-223)
(25×25 = 625)

20 Amogha (5.224-240)
(26×26=676)

21 Supratiṣṭha (5.241-258)
(27×27=729)

22 Budhyādhāra (5.259–277)
(28×28 = 784)

2 3 Guṇākara (5.278–298)
(29×29 = 841)

25 Paramānanda (5.324–343) (Reconstructed conjecturally)
(31 × 31 = 961)

Trikoṇabimba (Triangular Maṇḍala design)
(16 × 16 = 256 triangular units)
Ch. 15

Navātma-Maṇḍala (composite design of nine constituent maṇḍalas) (96×96 = 9216)
Ch. 10 (Vs. 1 to 34)

पौष्करसंहिताः प्रमादशोधन पत्रम्

मुद्रितपृष्ठाङ्कः	श्लोकः ॥	पाठप्रमादः ॥	पाठशोधनम् ॥
२	११	बिम्व	बिम्ब
५	१	नेचय	निचय
८	१	प्रकाश	प्रकाश :
९	८	यगानां	यागानां
११	२९	त्यत्तवा	त्यक्त्वा
१२	३६	(ःरे)	(ःरेम्)
१२	४२	दृष्ठा...फलार्थं	दृष्टा....फलार्थं
१४	४	लक्षणार्थं	लक्षणार्थं
१५	७	चद्राऽस्थ	चद्राऽस्थ (?)
१५	७	कारं	कारं (?)
१८	३०	दद्वाशभागं	द्वादशभागं
१८	३२	लक्षयेत	लक्षयेत्
१८	३४	प्रासार्य	प्रसार्य
१८	३५	मध्यस्दिन	माध्यन्दिन
१८	३६	दयं	द्वयं
१९	४३	प्रविशन्ति	प्रविशन्ती
२०	४७	सुधालिप्तं	सुधालिप्तं
२०	४८	नार्थ	नाथ
२०	४९	भवा...भङ्क्त्वेत्	भङ्क्त्वा...भवेत्
२०	५२	भूग	भृक्

मुद्रितपृष्ठाङ्कः	श्लोकः ॥	पाठप्रमादः ॥	पाठशोधनम ॥
२१	५८	पुनर्विम्र	पुनर्विप्र
२२	६३	ब्रह्माणं	ब्रह्माणं
२२	६४	पत्र	पत्रं
२३	६८	पश्चिपोत्तरे	पश्चिमोत्तरे
२३	७२	पश्चपद्मेषु	पत्रपद्मेषु
२३	७२	तर्गतं..द्वा	न्तर्गतं..वा
२४	७९	वर्णाष्टकेन	वर्णाष्टकेन
२४	७९	धूपादिकेन	धूपादिकेम
२५	८८	नाट्यश्च	नाड्यश्च
२५	९०	—	(ईश्वरसंहिता–१६–१३५–३८ श्लोकाः)
२५	९१	यस्मैयं....वाहना	यस्येदं...व हनं
२७	१	मान्दिरा	मन्दिरा
२८	८	कर्माणि	कर्मणि (?)
२९	१४	वीधी	वीथी
३०	२२	हस्ये	हस्ते
३०	२४	समो‌ाया	समोच्छ्रायः
३१	२५	दशवोच्छ्रिता	दशवोच्छ्रिता
३२	३४	चोल्तिम्	चोच्छ्रितम्
३२	३६	उदुम्वर	उदुम्बर
३२	३९	वज्रनाभं	वज्रनाभं
३५	५६	प्रच्या	प्राच्या

मुद्रितपृष्ठाङ्कः	श्लोकः॥	पाठप्रमादः॥	पाठशोधनम्॥
३६	६४	तच्छ्र्यं	तच्छ्र्यं
३६	६५	विष्ट आसना	विष्टमासना
३६	६६	(!नियमोऽस्यतु)	(’नियमोऽस्यंतु)
३७	७६	भूतैस्स	भूतैसु
३८	८५	समुच्छ्रितं	समुच्छ्रितं
३८	८७	तत्तू	तत्तु
४१	१०७	परिक्ष्य	परीक्ष्य
४१	११०	चतुर्देशा	चतुर्देशा
४२	१२१	कयुतानि	कर्मयुतानि
४३	१२२	वेदैस्त...स्वने क्षि	वेदेस्त...खने त्क्षि
४३	१२४	वेद	वेदे
४३	१२५	तोरण	तोरणं
४४	१३३	चन्द्राचै	चन्द्राद्यै
४४	१३६	विधिर्या	बधिर्या
४५	१३८	समारोप्य	समारोप्यं
४७	१५७	नागरात्	नागराद्
४८	१६२	च नं	च स्थानं
४८	१६३	सङ्कशो	सङ्काशो
४८	१६६	कृत	कृतः
५०	१८०	विध्न	विघ्न
५२	१९७	दिग्गतम्	दिग्गतम् (?)
५३	२०२	धूमनिग	धूमनिर्ग

मुद्रितपृष्ठाङ्कः	श्लोकः ॥	पाठप्रमादः ॥	पाठशोधनम् ॥
५५	१	प्रमाद्वद....वत्वं	क्रमाद्वद...कत्वं
५५	२	द्वितीषं	द्वितीयं
५५	५	प्रघ्न	त्रघ्न
५६	९	याग	यागं
५६	११	त्वनन्त्तं	त्वनन्तं
५६	१२	तृप्तिपदं	तृप्तिप्रदं
५७	१८	भ्रुवाग्व्यं	भ्रुवाह्व्यं
५७	१९	(?ति)	(?तिं)
५७	२१	क्षेत्र	क्षेत्रं
५७	२१	शनार्धं	शतार्धं
५९	३५	द्वराव्य	द्वाराव्य
५९	३६	द्वार	द्वारि
५९	३८	पतिरक्तो	पीतरक्तो
५९	३९	द्वराणि	द्वाराणि
६०	४२	कोण	कोण (?मेकैकं)
६०	४७	दशाधा	दशधा
६१	५५	झनोदर	झषोदर
६२	६२	(?का)	(?कां)
६३	६५	द्वितये नतु	द्वितयेन तु
६३	६६	कण्ठ भाग	कण्ठभाग
६३	६६	(?ठक्तो)	(?ष्ठ)
६४	७६	विप्रभागा	विप्र भागा

मुद्रितपृष्ठाङ्कः	श्लोकः ॥	पाठप्रमादः ॥	पाठशोधनम ॥
६५	८१	सण्ड्घं	सङ्घं
६६	८९	लुप्ता	लुप्त्वा
६६	९२	ष्ठकं	ष्टकं
६७	१०३	सैककै	सेकैकं
६८	६८	द्वारादिन्	द्वारादीन्
६८	१११	सप्तक	सप्तकं
६९	११४	भागे	भागै
६९	१२२	द्वितयेन	द्वितयेन
७०	१२६	द्विरेफ	द्विरेफ
७१	१३४	कोण	कोणा
७२	१४३	द्वित	द्वित
७३	१४९	तद्वाह्य	तद्वाह्या
७३	१५३	पङ्विति	पङ्क्ति
७३	१५३	लेपयेत्	लोपयेत्
७३	१५४	(? द्वक्त्या)	(? द्वक्त्यां)
७४	१६२	ईशान	ईशाने
७६	१७६	श्यामेन्	श्यामेन
७६	१७८	विश	विंश
७९	१९८	(भृ) भ	भ (भृ)
८०	२०७	पद्धति	पङ्क्ति
८१	२२०	बिम्वे	बिम्बे
८२	२२७	द्वि द्वि कं	द्विद्विकं

मुद्रितपृष्ठाङ्कः	श्लोकः॥	पाठप्रमादः॥	पाठशोधनम्॥
८२	२२७	भागोष्यं	भागोत्यं
८२	२२९	पत्र	पद्म
८२	२२९	पोष्कर	पोष्कर
८३	२३३	द्वासमीपे	द्वारसमीपे
८३	२३४	द्वंद्वं	द्वन्द्व
८३	२३४	वै	वै
८४	२४०	यत्तु	यत्त
८६	२६१	त्रथा	त्रया
८७	२६५	क्षिनि	श्रिनि
८७	२६९	शीभो	शोभो
८७	२६९	ततः	युतं
८७	२७०	मतो	मतो (?)
८७	२७१	पदा	पदो
८८	२८०	च्चिवत्वा	च्चत्वा
८९	२८३	त्रोणी	त्रीणि
९०	२९१	आद्या	आद्य
९०	२९२	सप्तद	सप्तपद
९१	३००	षड्नेन	षड्गुनेन
९१	३०१	मध्यबिम्बार्थं	मध्यमबिम्बार्थं
९५	३३६	त्रीण्य मे	त्रीण्य थ मे
९४–९६	(३२४-३४३)	(३२४–३४३)	संपादकरचित श्लोकाः॥
१००	२६	दूना	दूना

मुद्रितपृष्ठाङ्कः	श्लोकः ॥	पाठप्रमादः ॥	पाठशोधनम् ॥
१००	२५	(ःतृ वा)	(ःतु वा)
१००	२५	याभ्यन्तरे	स्याभ्यन्तरे
१०१	३२	गुप्ताथ	गुक्ताथ
१०१	३२	मध्यं	मध्य
१०३	४८	वुतस्य	वृतस्य
१०४	५२	श्करा	श्वरा
१०४	५३	मञ्जना	मञ्जाना
१०४	५५	चिऌतम्	चिह्लतम्
१०४	५८	जाम्बूनपद्रा	जाम्बूनदा
१०५	५६	च्छिह्लृतम	च्छिह्लतम्
१०६	६८	मुन्त्रो	मन्त्रो
१०७	७७	दृढादयः	ह्रदादयः
१०७	७९	उदाहृतः	उदाहृतः
१०७	८०	थत्	यत्
१०८	८३	द्वाःस्या	द्वाःस्था
१०८	८५	प्राह्व	प्राह्व
१०९	१	त्वयां	त्वया
१०९	५	कैका	कैक
११०	१०	क्ष्वय	क्ष्वय
१११	१५	व्यघानि	व्यूह्यानि
१११	१७	श्चाष्ट	श्वाष्ट
१११	१८	आधस्या	आद्यस्या

मुद्रितपृष्ठाङ्कः	श्लोकः॥	पाठप्रमादः॥	पाठशोधनम्॥
१११	१९	(?शेषाणा	(शेषाणां)
१११	२१	सुषोऽश	सुषोडश
११२	२८	स्यात	ख्यात
११३	३३	णाश्च	(?णांशि)
११४	४५	षठ्यं	षष्ठ्यं
११५	४७	म्येकांशेन	म्येकांशेन
११६	५६	मत्स्य	मत्स्य
११६	६१	वकत्रं	वक्त्रं
११७	६८	भूयसे	भूयसे (?)
१२०	९१	परीघे	परिघे
१२१	१०१	शीभा	शोभो
१२२	१०६	सञ्ज्ञिह्व (?संत्रि)	संत्रि (?सञ्ज्ञिह्व)
१२२	११०	अद्वायन	अद्धायन
१२२	१११	चन्येऽयननायके(?काः)	(?तौचान्यावयननायको)
१२३	११७	वैरूच	वैश्च
१२४	१२८	श्चतुर्थी	श्चतुर्थी
१२४	१२८	श्चामर	श्चामर
१२८	१५४	।१५४॥	॥१५४॥
१२८	१५५	लाग्र	लाग्र
१३०	१७०	सवस्तु	सर्वस्तु
१३०	१७०	पञ्ज	पञ्च
१३०	१७३	मिच्छति	पृच्छति

मुद्रितपृष्ठाङ्कः	श्लोकः॥	पाठप्रमादः॥	पाठशोधनम्॥
१३१	१	जूतं	श्रुतं
१५०	१४७	प्रधिना	प्रधीना
१५२	१६५	मध्व	मध्वा
१५३	१९०	कोणो	कोणे
१५९	२	सशया	संशया
१६३	३८	त्र्यङ्लेना	त्र्यंङ्गुलेन
१६७	६२	समद्वादश	? शतद्वादश
१६७	६२	क्षत्रात्	क्षेत्रात्
१७७	१३२	[?दः]	[? दुः]
१७७	१३३	घेत	घेन
१७८	१४२	युध्दया	बुध्दचा
१९५	१	विविक्ता	विविक्त
२०३	७	ऋग्यजुत्या	ऋग्यजुषा
२०७	१२	दिश्मध्या	दिङ्मध्या
२१३	१५	भूजामिषात्	भुजामिषात्
२१४	२८	भ्वेत्।	भवेत्?
२१५	२९	दृश्यते	दृश्यते
२१९	११	सिध्यमुखम	सिध्दमुखम?
२२१	२८	मध्याद्वा	मध्याद्वा
२२४	४६ +	शङ्क	शङ्ख
२३३	६२ +	नवनाम	कलशबिम्ब
२३४	३	भगवान	भगवान (?वन्न)

मुद्रितपृष्ठाङ्कः	श्लोकः ॥	पाठप्रमादः ॥	पाठशोधनम् ॥
२३४	५	गतादिह	गतादिह (?इह)
२३५	६	(?)	(?यैषां)
२३५	१३	बह्वल्पेकं	बह्वल्पयोकं
२३६	१६	कामचारि	कामचारी
२३६	१६	स्केच्छया	स्वेच्छया
२३७	२४	मिन्छामि	मिच्छामि
२३७	२६	(?रत्नयं च)	(? द्वयं च)
२३८	३४	(स्सता)	(? स्पद)
२३९	३८	अनाहतः	अनाहत
२४०	४२	तर्क	तर्क्य
२४०	४४	हीनि	हीनि (?)
१४०	४६	निरञ्जन	निरञ्जन
२४०	४८	तर्वा	तैज्ञा
२४०	४८	रासि	राशि
२४३	७०	संमुत्वी	संमुखी
२४४	७३	कुयीद्	कुर्याद्
३४४	७४	नाप्यया	नाप्यया
२४४	७४	अविद्या....दद्यात्	आविद्या...दद्यात्
२४४	७५	तु	तु (पौषा)
१४४	७७	स्पासाव	(?तासांवै)
२४५	८१	त्याप्तो	व्याप्तो
२४६	८८	पद्मानां	दद्माभ्यां

मुद्रितपृष्ठाङ्कः	श्लोकः॥	पाठप्रमादः॥	पाठशोधनम॥
२४७	९३	त्वन्यत्र	त्मन्यत्र
२४९	९५	त्माखीनं	गश्वीनं
२४७	९७	पश्राष्टकं	पद्माष्टके
२४७	९९	भयभीतं	भयभीतानां
२४८	१०८	तदाङ्गानि	तद...
२५०	११७	घण्ट्राभि :	घण्टाभि :
२५३	१३९	योगपीठस्य	योगपीठान्य
२५३		नवनामार्चनो	नवनाभार्चनो
२५५	७	सवे	सर्वें
२५५	८	तत्सन्तिपान	तत्सन्निपात
२५५	१२	नैरर्प्य	नैरर्घ्य
२५७	१६	केवलान	केवलम
२५६	२१	पुनन्यस्य	पुनर्न्यस्य
२५६	२१	ङ्कुरा	मुँला
२५६	२१	च	(? नं)
२५६	२२	श्र्द्रा	श्ष्ट्रा
२५७	२४	पृथूल	पृथूर
२५७	२५	पीङ्ग	पिङ्ग
२५८	३०	कुण्डलादयेन	कुण्डलादयेन
२५८	३४	भावयन्तः	भावयन्तं
२६०	५२	संभूते	संभूत
२६१	५५	खिले	खिलं

मुद्रितपृष्ठाङ्कः	श्लोकः ॥	पाठप्रमादः ॥	पाठशोधनम् ॥
२६२	६०	यन्त्र	मन्त्र
२६२	६०	फालेन	कालेन
२६२	६६	चतुर्णा	चतुर्णां
२६२	६६	कृत्येम	कृत्येव
२६२	६७	भ्रवृत्ति	प्रवृत्ति
२६३	७२	सविग्रह :	सविग्रहात्
२६४	७८	दत्योन्यैः	दन्योन्यै :
२६४	७८	मुक्तो	मुक्ता
२६५	८५	विघते	विद्यते
२६५	८७	सुपुत्र	सपुत्र
२६६	८९	माद्यस्मा	तद्यस्मा
२६६	८९	निबन्धा	निबध्दं
२६६	८४	मानव :	मानव : (?र्वा)
२६८	१०४	लंपका	लंपक :
२६८	१०७	ब्राह्या	बाह्या
२६८	१०७	याद्विभवे	यद्विभवे
२६९	११४	भ्रात्वा	भ्रान्त्वा
२७०	११७	प्रार्थयन्त्यपि	प्रार्थयन्तामपि
२७८	३०	बृत्ति :	वृत्ती :
२७०	३९	स्विर्क	स्वर्क
२८०	३९	सम्यग्भिरस्य	सम्यङ्निरस्य
२८०	४२	भूत्त	भूत

मुद्रितपृष्ठाङ्कः	श्लोकः ॥	पाठप्रमादः ॥	पाठशोधनम् ॥
२८२	६१	विभो!...	विभो? एवं परो मन्त्रो विभुः
२८२	६१	स्थिता	स्थितः
२८२	६२	विविक्त	विविक्तत्व
२८४	७२	कर्मणा	कर्मिणा
२८९	३४	प्रागादावृत्तरा	प्रगादावुत्तरा
३०४	७	दातुमिच्छामि	ज्ञातुमिच्छामि

*

ERRATA : (English Section)

Page No.	Line No.	Word No.	Corrected Entry
1	1	2	ṁ
2	8	5	m
2	9	1	u
2	12	5	d
2	21	8	.
3	4	3	S
4	9	1	t
4	26	3	.
5	17	8	-
6	6	1	y
6	20	7	,
7	20	2	44
9	8	6	ā
9	9	4	.
12	13	6	a
12	17	4	17
14	14	5	ta
15	2	5	ā
15	2	6	ī
15	6	10	-
15	11	4	-
15	11	8	-
16	11	6	-
16	16	7	a

Poge No.	Line No.	Word No.	Corrected Entry
16	19	5	w
16	22	9	a
16	25	3, 4	space
17	1	8	m
17	11	10	ṅ
17	29	10 + 11	11th sun
18	3	3	-
18	3	4	-
18	4	7	-
19	6	9	ṅ
19	7	9+	a13
19	13	10	ā
19	25	11	ṅ
20	8	1	a-01
20	17	8	31-36
23	3	3	9×9
24	6	3	Ī
25	17	3	ā
25	16	7-8	y
26	26	2	(cobra)
27	1	6	II
27	23	2	Apsarasah
28	7	2	NE
28	7	1	Īs'ānya
29	9	2-3	a-:
30	15	11	delit

Page No.	Line No.	Word No.	Corrected entry
31	11	2	kalā
32	4	4-5	a-and
32	16	8	r
32	25	1	follows
33	7	7	,
34	23	4	.
34	27	1	Settled
36	7	8	a-Sudhānanda
36	18	4	Svastika
36	18	5	Rāma
36	20	4	Nāga
36	21	4	adhasthitam
37	6	2	annextures
37	6-7	9-10	Twice-born
37	21	8	a,
38	1	6	embellished
38	3-27	-	delit
39	1-23	-	delit
41	16	9	mortar
41	24	6	a-and
41	27	1	pillar
42	26-27	9-1	accompanied
43	21	8	a-a
43	22	9	94-102
44	3	8	clay
44	7	8	a-be

Page NN.	Line No.	Word No.	Corrected entry
44	8	3	at
45	14	1	portion
45	17	7	folia
45	18	1–2	space
46	1	5–6	space
46	1	6	welth
46	7	1	a–,
46	7	6–7	a–that of
46	14	6	knowers
47	1	2	crowning
47	27	9	similar
48	1	1	motifs
48	18	2	Bhūtas
48	22	1	dhāma
49	2	8	a–,
49	4	2–3	a–deity
49	8	4	presiding
49	11	9	Nāga
49	21	7	eyes
49	24	3	deity
50	3	4–5	firm-holding
50	6	7–8	a-be
50	9	6	principle
50	11	1–2	a-ornaments
51	1×2	1	should
51	5	9	creeper

Poge No.	Line No.	Word No.	Corrected Entry
51	6	4–5	a-have
51	10	5–6	a-dress
51	17	3	enraged
51	18	1	caṇḍa
51	27	1	attendents
52	5	4	1,3-174
53	1	9–10	a-of
53	4	1	each
53	14	5	besmeared
53	21	2	bloomed
54	4	4–5	a- (-)
54	11	5	holding
54	17	5	beans
55	22	2	supplemented
55	28	8	roots
57	2	9	there-
57	18	7	situated
57	19	8	demarcation
58	7	3	Vyoma
59	1	7	outside
59	2	5-6	a-l
61	9	6&7	hundred units
61	15	1&2	bisceting
61	17	2	roving
62	4	5	be

Page No.	Line No.	Word No.	Corrected entry
62	16	1	
62	16	3	cord
63	17	3	(sitādya)
64	9	6	(dvādas'adha)
65	11	7–8	a-(–)
66	2	5	hiṅkulika
67	10	2–3	a =
70	3	8	kantopaga
70	8	5	Dharma
70	8	6	Dharmākhyamandala
73	4	3	Pāndurakta
73	15	1	Dakṣiṇa
73	19	1	Agneya
74	9	6	Pāndurakta
75	16	9	a- (-)
78	12	7	pīta
78	17	4	Syāmalojjvala
80	7	2	(i.e. deep-red)
81	14	7	pisṭa
81	22	y	S'yāma
82	18	10	alter-sides
82	21	1	a (.)
82	21	2	Then
83	3	6	each
86	19	6	a -(.)
87	2	1	a-1)

Page NN.	Line No.	Word No.	Corrected entry
89	1	5	(dvādas'a-dhā)
91	6	1	hue
91	6	6	(vaiḍurya)
91	6	7	(brownish shade)
91	15	4	(anyas'obha)
91	18	2	the
93	1	6	32
94	14	5	d a
96	4	1	emerald green
96	13	3	(emerald green)
98	4	8	12
98	28	11	on
99	3	1	a-(•)
100	7	9	a-(•)
100	16	3	north-east
103	1	7	Pāṇḍarāruṇa
106	5	9-10	delete
106	21	5	a-(.)
107	11	1	a-(;)
108	1	6	Praphullakiṁs'uka
109	6	8	a-(.)
109	12	8	a-(,)
109	16	2	a-(,)
109	21	5	a-( )
109	26	1	(kanṭhādith)
110	24	6	jātihiṅkulika

Page No.	Line No.	Word No.	Corrected Entry
111	12	9	a-(-)
113	7	4	area
114	1	11	a-(-)
114	15	5	components
115	19	3	a-(.)
115	20	8	a-(-)
117	10	3	bahyavat
117	18	2	collyrium
118	2	3	(224-236)
119	19	3	a-(.)
120	22	2	a-(.)
122	12	4	Supratiṣṭha
122	20	1	(2 + 2)
123	13	5	a-(.)
123	21	6	a (.)
128	21	6	maṇḍala
131	8	5	a-(])
131	12	1	[pṭha-pāda]
132	4	1	[bright-red]
132	11	1	[emerald-green]
134	8	8	(outermost)
134	16	6	a-(•)
135	14	9	(pīṭhagātra)
139	9	5	one
139	15	8	[Vyomās'ri]
139	19	8	(beyond)

Page No.	Line No.	Word No.	Corrected Entry
140	1	3	(dvāra)
141	1	6	a-(-)
141	15	4	a-(.)
142	10	3	praphulla
146	22	2	(2×4 = 8 nall)
150	4	3	a-(.)
150	4	8	in
151	22	4	Matsya-cihna)
151	26	6	a-(.)
152	9	4	a-(!)
152	12	6	(mekhalā)
152	24	9	(hema-ratna)
153	4	4	tatva
153	6	1	(sthūla)
154	16	8	(agnipuras)
155	21	4	design
156	3	1	16 ff the
156	11	2	sixteen
156	24	1	22 ff I
157	6	4	a (=)
157	10	5	(cubit = hasta = tara)
157	11	1	26 ff the
157	19	4	etc.
157	20	1	29 ff Having
158	19	2	N.B.- 41-173 stanzas transmissing

Page No.	Line No.	Word No.	Corrected Entry
160	17	5	Serially
161	3	9	axle
161	4	10	So also
161	24	9	allotted
161	25	7	axle
162	2	5	(ratnaja)
162	5	1	axle
162	18	8	Sapphire
162	22	5	(rājopala)
164	11	1	44 ff
165	20	7	low
165	23	1	(Icanī yottama)
167	3	1	63 ff 71
167	18	1	72
169	7	6	N.B:- trans of stanzas 79-212 missing
172	4	1	(10-16)
173	26	2	demarcated
175	14	2	(yavodaro)
175	26	2	(2 ayana)
178	2	9	delit be
178	9	2-3	a-be
181	5	2	embellishment
182	3	2	(96-98
182	7	5	(mudrā)
183	18	4	(Sāṅkhya-)

Page No.	Line No.	Word No.	Corrected Entry
190	9	8	Pauṣkāra
192	5	8	a1–36 ff
193	17	1	a–46 ff
196	1	1	a 57 ff
207	2	3	Lakṣaṇa
212	21	2	triangles
213	9	3	Mahākhya
219	2	1	SAṄKHA
219	8	3	(.)
220	12	6	point
221	9	2	(bāhyābhantara)
229	1	1	a 52 ff
231	15	6	Gods
231	17	1	accomplishment
235	18	2	Sentient
236	4	2	marvelous
236	4	6	omnipotent
238	15	3	central one
298	16	9	a–(.)
298	22	5	permitted
299	5	6	universal
301	21	7	your
301	22	8	substratum
302	27	7	kuśa grass
303	2	9	mantra
304	6	7	without

Page No.	Line No.	Word No.	Corrected Entry
301	21	7	your
331	19	6	gods
301	22	8	Substratum
302	1	5	embodiment
302	25	1	happiness
303	1	2	unopposed
303	9	1	Supports
303	2	9	mantra
302	27	7	Kus'a-grass
305	24	5	allotted
307	14	7	donor
309	6	5	accompaniment

The present critical edition of Pauṣkara Saṁhitā Part I divided into twentysix chapters runs as a dialogue between Pauṣkara and Bhagavān on the technique of marshalling the maṇḍala-designs and their significance. This Saṁhitā is acknowledged as one of the three gems of the Pāñcarātra canon a critical edition of which was a longfelt desideratum and the present publication fulfils the same. The unique importance of this edition lies in incorporation of ancient design patterns reconstructed by the editor based on the faithful interpretation of the text. The ancient insights about art and architecture which remained hidden in this Sanskrit text for over 1500 years have been brought out by the present editor. He has thereby opened a new avenue for critical-appreciation by research scholars in the field of art and architecture. It is hoped that the present edition will go a long way to whet the appetite of the students of temple religion in general and Vaiṣṇavism in particular.

About the author

The author who holds a masters degree in Sanskrit and law and a doctorate in Agamas, is specially qualified to edit the text· in view of his qualifications, training and experience in the field of his specialisation-ie Agamashastra. He has worked for three years in the Agama Kosha wing of the Tirupati Vidyāpeetha· He has not only attended several Āgama conferences, and national and international conferences but also presented several original papers on various aspects of Āgamas. He has to his credit several research papers published in renowned Indological journals He holds at present the position of Editor of the Encyclopaedic Dictionary of Sanskrit on Historical Principles of the Deccan College, Pune.